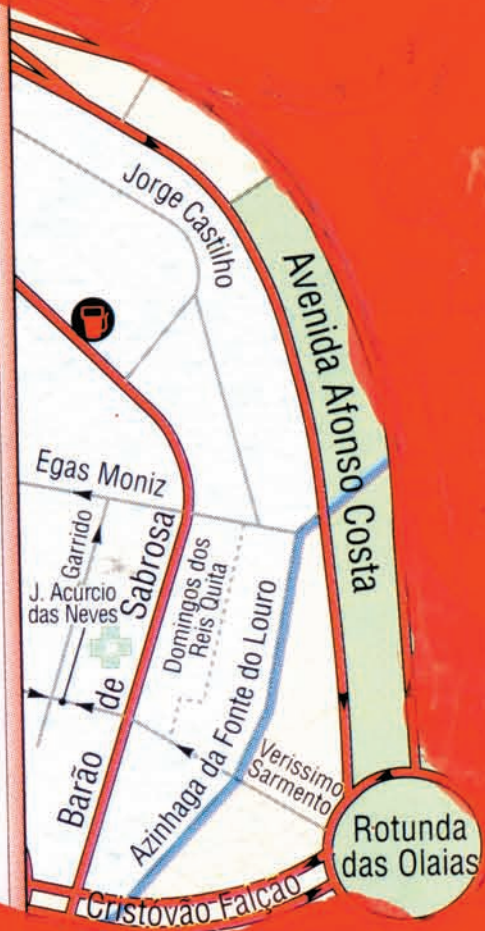
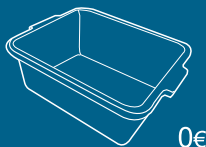


A



asmatutako mapak make-believe maps



08



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LABURRAK IN BRIEF

HELEN FORRESTER

Bestselling author of *Twopence to Cross the Mersey* and *The Lemon Tree*
THE LIVERPOOL BASQUE



THE LIVERPOOL BASQUE

The best-selling English writer Helen Forrester has just written a book called *The Liverpool Basque*. The Alberta based writer, who also lived in Hoylake, Delhi and Liverpool, tells the story of a Basque immigrant in her new 382 page-long novel. An America-bound ship bearing Manuel the Basque docks at Liverpool at the beginning of the XX Century. The story carries on from there and follows Manuel through his mishaps and adventures in the Liverpool port. The novel "The Liverpool Basque" offers us what we Basques were missing: a best seller emblazoned in gold letters. It's got the Basque Beret and all!!!

www.helenforrester.com

THE LIVERPOOL BASQUE

Hellen Forrester best seller idazle ingelesaren nobelak halaxe du izena. 382 orri eskaini dizkio Hoylake, Delhi, Liverpool eta gaur egun Albertan bizi den emakume honek etorkin euskaldun bati. XX. mendearen hasieran, Amerikako bidean, Liverpool-en geratzen da Manuelen itsasontzia. Abiapuntua hori izanik, Manuel Liverpool-en geratu eta bertako portuetan bizitako gora behera eta abenturak kontatzen dizkigu. Euskaldunoi falta zitzaiguna eskaini digu *The Liverpool Basque* eleberriak. Urre koloreko letraz iragartzen den best seller-a. Txapela eta guzti!!!

www.helenforrester.com

EUSKALDUNAK BEST SELLER ZERRENDETAN

CLOWESEN AZKENEKOA: DAVID BORING

Beste batzuen artean *Ghost World* eta *Eight Ball* komikien egileak beste eleberri grafiko bat erditu du. XX. mende amaierako gaztediaren izaera epel eta norabiderik gabekoa islatzen du lan honetan. Berriz ere gazte baten begietatik ikusiko dugu mundua. *Ghost World*-en gertatzen zen moduan, espazio gertu eta erritmo zehatzez, Clowes-en lanak beste behin harrapatuko gaitu. David Boring modu askotan definitu daiteke, baina sekula ez dugu aspergarria denik esango. Ondorengo web orria bisitatu ezkeror Robert Crumb-en azken lana ere ikusiko duzue.
www.lacupula.com



CLOWES'S LATEST:

DAVID BORING

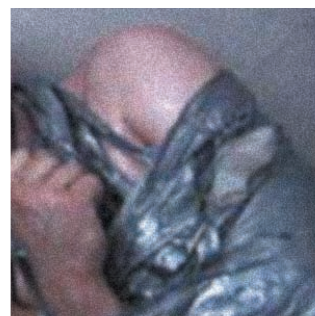
The author who brought us the *Ghost World* and *Eight Ball* comics is back with his latest picture book. He focuses on the lukewarm nature of a XX Century youth that has lost itself along the way. We once again see the world through the eyes of a youngster. Clowes's new comic grabs your attention through the same steady rhythm and nearness of style that he used in *Ghost World*. There are many ways to describe David Boring, but you'd never call him dull. If you visit the web page below, you can also see what Robert Crumb has been up to lately.
www.lacupula.com

BAHITU NAZAZU MESEDEZ!

Honezkeror jendea iruzurtu eta lapurtzea aspertu egiten ditu New York-eko exekutiboak. Emozio berrien bila eta 1000 dolarren truke, euren buruaren bahiketa enkargatzen dute. Ordainketa egin eta sei hilabetetara edozein unetan eta tokitan izan daitezke bahituak. Egoera "kitzikagarrri" horretan zer sentitzen den jakiteko enpresa baten eskuetan uzten dute lan zikina. Enpresak jakina, ez du ez izenik ezta telefonorik ere. Jabearen izenordea badakigu ordea: Matt Wells eta animatzen bazarete badugu zuentzat informazio gehiago...

www.weirdnyc.com/news/bbc/kidcapping.asp

NON EZKUTATU ZARA?



KIDNAP ME, I BEG YOU!!

New York executives find robbing and ripping people off a tad boring it seems. They're now paying 1,000 dollars for people to kidnap them in their search for new thrills. Once they've handed over the dosh, they can be kidnapped at any time or place in the six months following the payment. In order to find out what it feels like to be kidnapped they leave all the dirty work involved in their thrill-seeking to a company set up for such. The company, as you might expect, has no name or telephone. However, we at *The Balde* know the boss's handle: Matt Wells. If you're up for it, we have other information you might like to know...
www.weirdnyc.com/news/bbc/kidcapping.asp



+, + DA

MORE IS MORE

Oraindik Apple-en Powerbook Titanium-a kaxatik ateratzeko astirik izan ez dugunean, koskaturiko sagarrekoek munduko 17 pulgadetako lehen portatila aurkeztu digute. 1Gbko abiadura, Dvd / Cd grabatzailea, 64ko bideo memoria eta abar luze bat dira aipatutako pantaila ikusgarriaz gain, munstro honek eskeintzen dizkigun perlat. Oraingoan zaila izango da ordenadorea gordetzeko tamainako maleta aurkitzea.

www.apple.com/es/powerbook/index17.html

ZINE PANTALLA BAT ORDENADORE PORTATILEAN



ZWAN

Zwan izeneko Billy Corgan-en talde berriak "Mary Star Of The Sea" jarri dio izena bere lehen diskoari eta otsailaren azken egunean kaleratuko da. Taldean beste Smashing Pumpkins ohi bat dago Corgan berarekin batera: Jimmy Chamberlain bateria gizona. Gainontzeko kideak David Pajo (Slint) Matt Sweeney (Chavez) eta Paz Lenchantin (A Perfect Circle) dira. Informazio gehiagorako www.zwan.com bisitatu.

ZWAN

Billy Corgan's new band Zwan are calling their debut album "Mary Star of The Sea". The LP will be in the shops on the last day of February. Other ex-Smashing Pumpkins man Jimmy Chamberlain also features on drums. The rest of band is made up of David Pajo (Slint), Matt Sweeney (Chavez) and Paz Lenchantin (A Perfect Circle). For further info, go to... www.zwan.com.

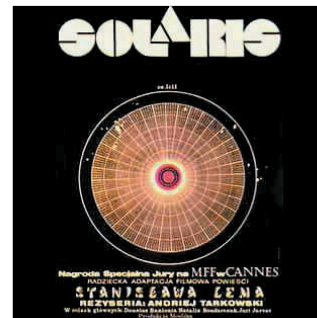


+, + DA

MORE IS MORE

Before we've even had a chance to get to grips with Apple's Powerbook Titanium, the fruit with the chunk missing has gone and released the world's first laptop with a 17 inch screen. You also get some extra pearls like 1 GB of speed, a DVD/CD recorder and 64 MB of video memory as well as the aforementioned spectacular screen. You're gonna have a tough job finding a briefcase big enough for this bucko. www.apple.com/es/powerbook/index17.html

MAITE EDO GORROTATUKO DUZUN FILMA



SOLDERBERG VS TARTOVSKY

The film Solaris won't leave anybody cold. Andrei Tarkovski was the first to bring Stanislaw Lem's novel to the big screen. The Russian director hacked his version into slow time and either marvelled his audience or bored them to death. Solderberg has speeded his version up a bit but they still don't seem to understand him in the USA (very strange that!). What is Solaris about? That might just be a little too difficult to answer. It's like trying to fathom how much of a hold on our lives unrecoverable lost love has...

www.solaristhemovie.com

SOLDERBERG VS TARTOVSKY

SOLARIS filmak ez du inor epel utziko. Andrei Tartovsky izan zen Stanislaw Lem-en eleberria zinera eraman zuena. Zuzendari errusiarraren begiradak denbora zizelatan zuen eta eserlekuko ikusleak liluratu edo aspertu. Solderberg-ek abiadura gehitu dio istorioaren mamiari baina AEB-tan ez dute bere proposamena ulertu (harritzekoa). Zer kontatzen duen Solaris-ek? Akaso gehiegi galdetzea da. Berreskuratzetik ez dagoen maitasunak gure bizitzan zein toki betetzen duen jakitea bezain beste...

www.solaristhemovie.com



arkitektura eszentrikoak eccentric architecture

JAMES CASEBERE (Lansing, Michigan, EAB, 1953)
MAGDALENA JETELOVÁ (Praga, Errepublika Txekiarra, 1946)
TADASHI KAWAMATA (Hokkaido, Japonia, 1953)
GEORGES ROUSSE (Paris, Frantzia, 1947)
EDWIN ZWAKMAN (Den Haag, Holanda, 1969)

komisarioa: Piedad Solans

ERAKUSKETA:

DATAK: Otsailak 4 - Apirilak 19

TOKIA: Koldo Mitxelena Kulturunea - Erakustaretoa

ORDUTEGIA: Astartetik larunbatera:

10:30-14:00 y de 16:00- 20:30



a guide to electronic music

musika elektronikoan ez galtzeko gida

Argi dago, azken urteotan, musika elektronikoa jende gehiagori atsegin zaiola eta geroz eta zaletu gehiago dagoela. Euskal Herri mailan, hiri askok musika mota honetako jaialdiak antolatzen dituzte; esate baterako Bilboko Musica Ex Machina, Donostiako Elektronikaldia, Berako Ertz jaialdia, Iruñako Aktivität eta abar. Jendeak bertan, tendentzi elektronikoko ezberdinenak entzun, dantzatu eta ikasteko aukera izaten du. Era berean, euskal hiri eta herrietan askoz nabariagoa da klub kulturaren eszena, lokal askok, asteburuetan dj-ak programatzen dituztelarik. Aipatu dezakegu musika elektronikoak osasun ona duela gure herrialdean. Azpimarragarria da elektronika kontzeptuaren esanahiaren ulermena askoz ez garbiago hasi garela ulertzen eta onartzen azken boladan. Baina ziurrenik, jende askok, oraindik ez du unibertsu honetan dauden estilo ezberdinen izen eta jatorriak ezagutzen. Horretarako prestatu dugu gidatxo hau, zaletuak musika elektronikora apur bat gehiago hurbiltzeko.

It's no secret that Electronic music is becoming more and more popular. Quite a few cities in the Basque Country play host to Electronic festivals; Musica Ex Machina in Bilbo, Elektronikaldia in Donostia, the Ertz shebang in Bera, Aktivität in Iruña and so on. At these festivals the punters are regaled with the latest musical tendencies and they also get the chance to bop their bots off. In much the same vein is the growing Basque club scene in cities, towns and villages. Every weekend sees DJs doing their "thang" for the hordes. Yes, Electronic music is alive and kicking hard in these parts. We're also starting to get a real grasp of what Electronic music is all about. All the same, there are still many uninitiated out there who don't know the different styles and origins of all electronic. The guys at the rag have decided to get this little guide-book together, so you can wade safely through the world of Electronic.

testua / by: makala



afrobeat
afrohop:



ambient
chill out:



break beat:



big beat:



electroclash:

Fela Kuti eta Tony Allen nigeriarrek afrobeat doinua sortu zuten 70 hamarkadan. Orain dela 5 urte, Fela hil eta bere semeak **Femi Kutik** hartu du erreleboa, baina oraingo honetan elektronika elementuekin nahastuaz. Comet, Parisko zigiluak ere Tony Allen berreskuratu eta Allenco Brotherhood Ensemble eta Psycos on da Bus proiektu elektronikoak burutzen ditu. Dj asko hasi da afroa, house eta broken beats-arekin nahasten, Osunlade, Oba Funke, ... eta hip hop-arekin, Ty raperoa adibidez, afro-hop moduan.

Brian Eno izan zen estilo honen sustatzailea 70. hamarkadako hasieran. Beranduago KLF talde britaniarrak "chill out" izeneko diskoa atera eta aurrerantzean izen hori erabili da musika mota lasai eta atmosferiko hau deskribatzeko. Mix Master Morris izan da 90 hamarkadako dj espezializatua chill out sesioetan, nahiz eta beste batzuk arrakasta gehiago lortu duten, Jose Padilla Ibizako "Café del Mar"-ekoa adibidez. Gaur egun talde ospetsu gutxi jorratzen du zuzenean ambient-a, **Boards of Canada** da horietariko bat.

Berez, hip hop-aren erritmo baseak dira. James Brown-en "Funky drummer" abestiari esker egin ziren ezagun. Mila aldiz sampleatu dituzte. Aldi berean, britania handiko korrante musikak bat da, eta artista askok erabili ohi dute erritmo hau beste influentzi askorekin nahasteko, jazz, funk, house, eta abar. Esanguratsuenak Ninja Tune diskeetxeak izan dira **Coldcut**, Up Bustle & Out, Funki Porcini, Mr Scruff, ...

Break beat-aren garapena da. Bi zigilu dira nagusi estilo honetan. Skint Records non Fat Boy Slim eta Bentley Rhythm Ace topa ditzakegu eta Wall of Sound, **Propellerheads** eta Wiseguys barne dituztelarik. Beste askok ere jorratzen du musika estilo hau, Freestylers, Groove Armada... baina ezagunenak Chemical Brothers dira entzule orokorarentzat.

XXI mende berriaren jaiotzarekin 80 hamarkadako revival asko dago, ez bakarrik musika mailan, modan eta tendentzietan ere bai. New York-en eta beste zenbait hirietan (Londres, Paris, Bartzelonan, ...) gero eta festa eta klub gehiagok programatzen du estilo hau. Techno pop eta punk-aren esentzia jasotzen du baina egungo elementu elektronikoak erabiliaz. Adibide batzuk: Fischerspooner, Peaches, **Miss Kittin & The Hacker**...

The Nigerians Fela Kuti and Tony Allen came up with afrobeat in the seventies. Fela died five years ago and his son, **Femi Kutik**, carried on from he left off. The difference is that he mixes in elements of electronic. Comet Records, from Paris, dug up Tony Allen and are behind Allen's Brotherhood Ensemble and Psycos on da Bus. A lot of DJs (Osunlade, Oba Funke) started mixing afro, house and broken beats. It's also being mixed with hip-hop and is called afro-hop, e.g. rapper Ty.

Brian Eno was the main man in this style at the start of the seventies. The British group KLF later brought out a record titled "chill out" and the title was soon adopted to label this laid back ambient music. Mix Master Morris was the chill out specialist in the nineties, although others were more successful (e.g. Jose Padilla from "Café del Mar" in Ibiza). There aren't many big name bands performing live ambient at the moment. One of the few is **Boards of Canada**.

The backbone of hip-hop. James Brown's "Funky drummer" shed the limelight on these rhythms. The song has been sampled thousands of times. This strain of music comes from Great Britain and many artists have used this rhythm to mix with other styles like Jazz, Funk, House, etc... The biggest names are to be found on Ninja Tune Records; **Coldcut**, Up Bustle & Out, Funki Porcini, Mr Scruff, ...

Big beat has grown out of break beat. There are two main record labels on the scene. You have Skint Records, home to Fat Boy Slim and Bentley Rhythm Ace, and Wall of Sound where we can find **Propellerheads** and Wiseguys. Loads of others play this type of music... Freestylers, Groove Armada... but the most famous exponents of this style are Chemical Brothers.

The birth of the XXI Century also heralded the arrival of many revivals in music, fashion and tendencies. This style of music is becoming more and more popular in New York and other cities (London, Paris, Barcelona...). It mixes techno pop and the essence of punk rock with modern electronic elements. A few examples: Fischerspooner, Peaches, **Miss Kittin & The Hacker**...

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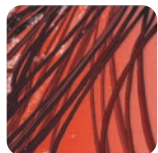
Acid jazz-aren garapena da. Jazz,

kadako hasieran

nu jazz:

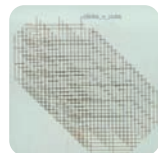
Azken bolada honetan

indietronica:



West London-eko klubetan sortutako doinu hau nahiko berria da. Pare bat urte ditu soilik. Phil Asher, izan daiteke produktore ezagunena. Alex Attias, **Reclouse**, Zero Db, ... Fluid Once eta People disketxeak dira ezagunak estilo honetan. House, break beats, drum`n`bass, jazz eta afro estiloen influentzia jasotzen du broken beats estilo honek.

These new sounds recently saw the light of day in the clubs in West London. It's only about two years old. Phil Asher is probably the most known name in these circles. Alex Attias, **Reclouse**, Zero Db are some names to take note of and Fluid Once and People Records are the labels to look out for. Broken beats is influenced by House, break beats, drum`n`bass, Jazz and afro.



Dela urte pare bat Mille Plateaux diskeetxeak atera zuen bilduma bere katalogoko hainbat artistekin, SND, Thomas Brinkman, Terre Taemiltz, Vladislav Delay, ... Hauek ordenagailu portatila (edo laptop-a) erabili zuen doinu esparru berri bat sortu zuten. Audioaren tratamendurako software espezifikoak erabiliz, efektu berriak digitalki moldatu eta hotzaren barruan berotasuna bilatzeari ekin zioten.

Mille Plateaux Records brought out a compilation of the different artists on the label about two years ago. SND, Thomas Brinkman, Terre Taemiltz and Vladislav Delay are just some of those featured. This lot used laptops to create a new type of music. They used special software to digitally rework sound in an effort to create warmth inside the cold.



Munich hirian jaio zen 70 hamarkadan bukaeran. Orduko soul eta r'n'b-aren garapen logikoa izan zen. Dantzalekura eraman eta erritmoa errepikatu egiten zen estribillo errazak erabiliz. Sortzaileak, beste batzuen artean, Cerrone, Village People, Donna Summer, **Giorgio Moroder**... Gaur egun revival asko dago, baina beste estilo askorekin nahasten da diskoa, techno-arekin adibidez, Munich-eko International Deejay Gigoló diskeetxeak egiten duen moduan.

Munich at the start of the seventies witnessed the arrival of this style. It was the logical follow on from the then popular soul and R & B. The music centred on repetitive rhythms and simple choruses. Some of the people responsible were Cerrone, Village People, Donna Summer and **Giorgio Moroder**. Revivals are ten-a-penny today. Disco today is normally mixed with Techno and the like. The Munich based record label International Deejay Gigoló will show you what I mean.



Edo tempo motelak ambiente melodikoekin nahasturik. Estilo honek influentzia nabaria du dub-arekin, **Kruder & Dorfmeister** viena bikotearen kasuan adibidez, eta bossa nova-rekin, amerikako Thievery Corporation bikoteaz ari bagara. Musika estilo oso erabilia da telebista iragarkietan, moda desfileetan, eta abar.

Or slow tempos mixed together with ambient melodies. This style is heavily influenced by dub. The Viennese duo **Kruder & Dorfmeister** are an example of this. It's also used hand in hand with bossa nova as is demonstrated by Americans Thievery Corporation. This type of music is used in TV ads and fashion shows a lot.



Alemaniko punk-hardcore mugimenduaren barruan jaioa. Musikalki antzekoa baina berezitasun batekin: makinekin egina. Erritmo oso azkarrak eta elementu zaratzatuak osatzen dute Gabber-a. **Atari Teenage Riot**, izan da adibide nagusia estilo honetan, Digital Hardcore diskeetxean.

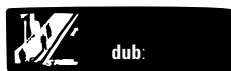
Gabber sprang from the world of the German hardcore-punk scene. Musically similar but with a difference: the music is made with machines. Gabber music is really fast and furious. **Atari Teenage Riot** are the best known purveyors of gabber. They are on the Digital Hardcore label.



Afrika Bambaataa afro-amerikarrak, duela 20 urte Kraftwerk doinua nahastu zuen erosi berri zuen Roland TB-303 makinarekin. Emaiza: electro-a. Esan daiteke estilo honek harreman asko duela rap eta hip hoparekin, baina ezberditasun nagusia doinuaren emaitzan datza. Askosez hotzagoa eta elektronikoagoa da eta ahotsa beti "vocoder" efektuaren menpe izaten da. Azken urteotan electro revival asko egon da, DMX Crew-ren eskutik adibidez.

Afro-American **Afrika Bambaataa** ran the Kraftwerk sound through his then recently purchased Roland TB-303 20 years ago. The result: electro. You wouldn't be far wrong if you said that this style is closely tied to rap and hip-hop. The difference lies in the melody. It's much colder and much more electronic and the vocals are always slave to the "vocoder" effect. These last few years have seen the likes of DMX Crew behind many electro revivals.





New York-eko suburbioetan egokitu zen estilo hau 90 hamarkadan, ambient gaixoa ezizenaz ere egin zen ezagun. **DJ Spooky**, Dj Wally, Sensational eta beste hainbat aritu dira doinu hauek ekoizten, hip hop instrumentala ambient-arekin era hotzean nahastuz. NY-ko Asphodel eta Wordsound disketkeak dira ezagunenak estilo honetan.

Jamaikan sortutako estilo hau beste estilo askoren oinarria izan da (trip hop, jungle, downtempo). Berez musika reggae instrumentala da, baina efektu askorekin osatuta (delay, reverb, echo). Dub-arekin lehendabizikoz gertatu zen, mahai estudioko ekoizpen lana estilo batean bihurtu izana. **King Tubby** izan zen asmatzaile eta erregea. Beranduago beste batzuk: Scientists, Prince Jammy, Mad Professor, Adrian Sherwood...

80 hamarkada hasieran Chicagoko Warehouse kluban sortu zen musika mota hau, 4x4 konpasean oinarritua. Han bertan jotzen zuen **Frankie Knuckles*** dj handia. House estiloaren jaiotzak zerikusi handia du amerikako beltzen kulturarekin, eta disco, funk eta europear techno-aren influentzi nabarmenak ditu. Jaio zenetik, estilo hau oso erabilia eta nahastua izan da, beste sub-estilo asko sortuz: acid house-an, Jungle Brothers; deep house-an, Blaze; latin house-an, Masters at Works; disco house-an, Daft Punk; jazz house-an, St. Germain.

House, disco eta soul-aren konbinazioa da. Doinuaren berezitasuna house neska "diva"-ren presentzia da. Hasieran EEBB-ko zenbait hirietan asko entzun zen, Chicago, Detroit,...baita Erresuma Batuan eta Europan ere. 2 step, edo 2 pauso egungo revival-a da eta horietariko adibide nabarmenena **MJ Cole** talde britaniarra da.

70 hamarkadan bukaeran alemanian zegoen kraut mugimenduaren herentzia da estilo hau. Can, SPK eta **Throbbing Gristle** taldeei esker sortutakoa. Zarataren muga, makinaren doinuak eta hiriko giroak nahasten dira estilo honetan. D.A.F. taldea izan da 80 hamarkadan musika honen adibide argia. Madrilgo Esplendor Geometrico taldeak ere arrakasta dezente lortu du nazioartean.

Edo electronic body music. Industrialaren hariari jarraituz jaiotzen tendentzi hau. Bruselas hirian, acid house boom-aren ondoren 80 hamarkada bukaeran. Front 242, A Split Second, Front Line Assembly, **Nitzer Ebb...** dira talde ezagunenak.

This sprang up in the inner-city areas in New York in the 90s, it soon became known by the nickname illbient. **DJ Spooky**, DJ Wally, Sensational and others are involved in the production end of things. They mix instrumental hip-hop and ambience in a no-frills style. There are two record labels to look out for: Asphodel and Wordsound, both to be found in the Big Apple.

This style of music from Jamaica has been the basis for many other types (trip hop, jungle, downtempo). It's basically instrumental reggae with bucket loads of effects (delay, reverb, echo). Dub was the first time that mixing a record became a style in itself. **King Tubby** was both the inventor and king. Some of those who followed in his footsteps: Scientists, Prince Jammy, Mad Professor, Adrian Sherwood...

House, based on 4x4 timing, was first heard in the Warehouse club in Chicago at the beginning of the 80s. The great DJ **Frankie Knuckles** used to play there. House has a whole lot to do with Black American culture and is also influenced by disco, funk and European techno. Ever since it first appeared House has been used and mixed non-stop. A whole heap of sub-styles have been created: in acid house, Jungle Brothers; in deep house, Blaze; in Latin house, Masters at Works; disco house, Daft Punk and in jazz house, St Germain.

This is a combination of house, disco and soul. What's special about it is the presence of a house "diva". When it first appeared it was widely popular in Chicago, Detroit and other cities in the USA. It was also popular in the UK and Europe. 2 step is the name given to the current revival. British group **MJ Cole** are one of the best examples of this kind of music.

Industrial is what we have inherited from the German Kraut movement from the end of the 70s. Can, SPK and **Throbbing Gristle** are chiefly responsible for all of this. This style of Electronic is a mixture of noise pushed to the limit, the sounds of machinery and city vibes. The 80s group D.A.F. are a clear example of industrial. Esplendor Geometrico from Madrid have been quite successful on the international scene.

Or electronic body music. This style of music picked up where industrial left off. It first appeared in Brussels as the acid house boom came to an end at the close of the 80s. The most popular bands are Front 242, A Split Second, Front Line Assembly, **Nitzer Ebb...**





**experimental
extreme noise:**

hip hop:

turntablism:

r'n'b:

**ragga
dancehall:**

trip hop:

Azken urteotan esparru esperimental nabarmentzen hasi da musika elektronikoan. Proiektu eta jarraitzaileak ugartzen ari dira. Era berean laptop edota ordenagailu portatilaren erabilera asko zabaldu da musika estilo honetan. Talde batzuk: **Pan Sonic**, Merzbow, Francisco Lopez, Fenno'berg, Otomo Yoshishide,...

Rap-aren eboluzio logikoa bat da. Formak bigunduz eta teknika antzekoa erabiliz, musika baino, bizitzeko kultura batetan bihurtu da eta gaur egun milaka jarraitzaile ditu munduan zehar. **De La Soul**, A Tribe called Quest eta Diggable Planets, izan ziren 80 hamarkadako bukaeran mugimendu honen adibide garbiak. Beranduago beste milaka talde agertu dira. Harrigarriena ordea estilo underground honek esparru komertzialera egindako saltoa da. Egungo MTV-ko erregea den Eminem, nahiz eta beltza ez izan egundoko arrakasta lortu zuen.

Platerak dira instrumentu nagusi eta bakarrak estilo honetan, bereziki scratch teknikaren erabilera hip hop basearekin nahasturik. Ikuskizun harrigarria izaten da. **X-Ecutioners**-en kasuan adibidez, 3 tipo jartzen dira, bakoitza bi platerekin eta hiruen artean musika berria sortzen dute beste diskoak erabiliz, nahastuz, mugituz eta scratchatuz. Badira beste maisu handiak ere, Mix Master Mike, Dj Shadow, Cut Chemist, Q-Bert, Dj Vadim, Kid Koala eta abar.

Nahiz eta hizki horiek rythm & blues hitza gogorarazten diguten eta batzuk harrituko dira ez dutelako blues-arekin zer ikusirik. AEB-tan hizki horiek hip hop eta soul musikaren nahasketa deskribatzeko erabiltzen dira. Gehienetan neskak dira arrakasta lortzen dutenak, ahotsengatik ziurrenik: **Missy Elliot**, Ashanti, Aaliyah... Bada mutilik ere, Craig David adibidez. Komunitate beltza da nagusi estilo honetan ere, eta mundu guztian, telebista eta irrati mailan jada "mainstream" bihurtu den estiloa da.

80. hamarkada hasieran, Ingalaterran oso onartua zegoen Jamaikar musika, punk eta mod mugimenduei esker. Bertan jaiotzen lehendabiziko sound system-ak. Berehala toaster eta jamaikar rapero, gehiago hurbildu zen hara. Estilo honen emaitza, dub baseak ipini eta gainetik rapeatzea da, baina era bortitzean, batzutan gehiegizkora joaz, hau da, ragga moduan. **Shinehead**, Cocoa Tea, Shaba Ranks izan ziren lehenbizikoak. Beranduago Sizzla, Capleton, Buju Banton, Chaka Demus, eta beste asko...

Bristol hirian jaiotzen zen estilo hau 90. hamarkada erdialdera. Dub eta hip hop-aren elementuak nahastu ziren rock formazio moduan, atmosfera malenkoniatsu eta zinematikoak sortuz. Massive Attack, **Portishead** eta Tricky taldeak dira estilo honetako adibide garbiak. Baina bada besterik: Moloko, Morcheeba, Fila Brasilia, Dj Food,...

Experimental music is starting to become a major force on the electronic scene. Both the amount of music and the number of fans is steadily increasing. The use of laptop computers has become widespread in this type of music. A couple of groups: **Pan Sonic**, Merzbow; Francisco Lopez, Fenno'berg, Otomo Yoshishide...

A logical evolution of rap. It softened the harshness of rap while using the same technique. It has moved on from being a style of music to being a way of life with thousands of followers all over the world. **De la Soul**, A Tribe Called Quest and Diggable Planets were the biggest exponents of hip hop at the end of the 80s. Since then thousands of groups have made their presence felt. The most amazing thing about this originally underground phenomenon is the huge jump it has made to commercial success. The current king of MTV, the non-black Eminem, has been incredibly successful.

The turntable is the one and only instrument in this style. Scratchin' to hip-hop rhythms is the bread and butter of turntablism. An amazing spectacle to see. The **X-Ecutioners** are an example of this: three blokes with two turn tables each making music by mixing, moving and scratching records. They aren't the only masters. Check out Mix Master Mike, DJ Shadow, Cut Chemist, Q-Bert, DJ Vadim, Kid Koala and so on...

No, this has nothing whatsoever to do with Rhythm and Blues. The letters are used in the USA to describe the result of mixing hip-hop and soul. Female artists like **Missy Elliot**, Ashanti and Aaliyah are the ones who normally gain fame. This is more than likely down to their voices. That is not to say there are no male stars; Craig David is one. This is also mostly dominated by the black community and is considered as "mainstream" music due to the coverage given by TVs and radios all over the world.

Jamaican music was really popular in the England of the early 80s down to the punk and mod movements. That's where the first sound systems came about. Very soon toasters and Jamaican rappers soon got involved. The result of this was what we have today: dub background with rapping layered on top. Sometimes the rapping can be quite violent, or even over the top at times. That's the ragga element. **Shinehead**, Cocoa Tea, Shaba Ranks were the first batch of groups. These were followed by Sizzla, Capleton, Buju Banton, Chaka Demus and many others.

Born in Bristol in the mid 90s. This is basically a mixture of elements of dub and hip hop played in a rock format. The music conjures up melancholic airs of epic proportions. The clearest examples of this style are Massive Attack, **Portishead** and Tricky. They are not the only ones; watch out for Moloko, Morcheeba, Fila Brasilia, DJ Food,...





jungle
drum 'n' bass:



nu dub
sub dub:



techno:



nu jazz:



indietronica:



rap:

Londres-ko ghetto-etan entzun zen lehenbiziko aldiz indar eta erritmoz osaturiko doinu hau, 90. hamarkada hasieran. Bateria eta baxua dira protagonistak, musika boteretsu eta azkar honetan, hortik datorkio drum 'n' bass izena. A Guy called Gerald, Goldie, eta beste musikari gutxi batzuk hasi ziren genero hontako diskak kaleratzen. Talkin Loud disketeak ere Roni Size, Dj Krust eta 4 Hero-ren diskoak kaleratzen ditu jazz influentzi handiarekin. Gaur egun jungle kultura arrakastatsua da mundu guztian eta dj ospetsu asko dago: Dj Hype, Aphrodite, **Dj Marky**, Patife, MC Dynamite, Suv...

This type of music was first heard in the London ghettos at the beginning of the 90s. Bass and drums are the stars of this fast and powerful music. This is where the name comes from. A Guy Called Gerald, Goldie and a few other musicians soon started releasing records of this music. Record company Talkin' Loud releases jazz influenced stuff by Roni Size, DJ Krust and 4 Hero. Nowadays, Jungle culture is successful all over the planet and there are many famous DJs: DJ Hype, Aphrodite, **DJ Marky**, Patife, MC Dynamite, Suv...

Berlin-en agertutako doinu ketsu hauek dub-aren eragin handia dute, baina egungo makinak erabiltzen dira: ordenagailuak eta software bereziak, Reaktor, Modulator,... Alemaniko Native Instruments konpainiakoak hain zuzen. Berlingo 2 diskoetxe dira nagusi estilo honetan. Bata Scape, Pole, Burnt Friedman & The Nu Dub Players, **Jan Jelinek** osatzen dutena eta bestea Rythm & Sound, Tikiman eta beste hainbatek osatutakoa.

the smoky melodies of sub dub first heard in Berlin are heavily influenced by dub, the difference being the use of modern technology; computers and special software like Reaktor, Modulator,...all brought to you by German company Native Instruments. Two Berlin record companies are the main men in this field. One of them is made up of Scape, Pole, Burnt Friedman & The Nu Dub Players and **Jan Jelinek**. The other offers Rhythm & Sound, Tikiman and some others.

70. hamarkadako hasieran alemaniako Düsseldorf hirian sortu zen **Kraftwerk** taldea. Laukote honek ordenagailu, sintetizadore eta beste hainbat makina erabili zuen musika elektronikoa asmatuz. Erritmo errepikakorrek, zenbait doinu eta lirika laburrak (baina mezu potoloekin) erabiliaz sortu zen estilo berri hau. Gero 80. hamarkadan techno pop-ak jarraitzaile asko izan zituen: Depeche Mode, Softcell, OMD,... taldeen esker. Orduztik, techno-a asko zabaldu da eta egun, Detroit eta Chicago hiriak dira nagusi estilo honetan. Juan Atkins, Derrick May eta Kevin Saunderson hasera batetan eta beranduago Kenny Larkin, Jeff Mills, Plastikman, ...

Kraftwerk first appeared on the scene at the start of the seventies in German city Düsseldorf. The group used computers, synthesizers and all other kinds of things to come up with Electronic music. Repetitive rhythms, short melodies and lines (heavy on content) resulted in this new form of music. The 80s saw them being paid homage by many techno pop bands like Depeche Mode, Softcell, OMD, etc. Techno has really spread out since those days with Detroit and Chicago being the major homes to this style. Juan Atkins, Derrick May and Kevin Saunderson at first and Kenny Larkin, Jeff Mills, Plastikman and others later on.

Acid jazz-aren garapena da. Jazz, funk eta soul-aren oinarriak hartuz, hainbat estilo elektronikoekin (house, down tempo, break beats) nahastu eta estilo hau sortzen da. European nu-jazz jarraitzaile asko dago, bereziki Alemanian eta Austrian, Compost diskoetxeko artistak dira ezagunenak. **Jazzanova**, Rainer Truby, Fauna Flash, Les Gammas,... eta gerturago, etxean, Wagon Cookin' iruñearrak.

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Azken bolada hontan egiten den ia musika guztia nahasten da elementu elektronikoekin. Estilo hau adibide. Pop indie-arekin nahastutako doinu elektronikoak. Alemaniako Donna Regina, Lali Puna, **Tarwater** eta beste hainbeste dira ezagunenak mobida honetan.

Almost every type of music carries something electronic. This style is just another example. Indie-Pop and electronic music all together. Donna Regina from Germany, Lali Puna, **Tarwater** and a few others are the most popular lot on this scene.

Estilo honen sormena lotura zuzena du, 70 hamarkadako AEB-etako hiriko ghettoetan zegoen kultura beltzarekin eta musika funk-arekin. Rap-a agertu zen, erritmo kutxak, gehi scratchak, gehi ahotsa lehenbiziko planoan (bertsolarien moduan). Era berean, dantzatzerakoan, breakdance estilo akrobatikoa eta graffitia espresio bide bihurtu ziren. Grand Master Flash eta baita **Public Enemy**, ezagunak egin ziren hitz errebindakatio eta politikoengatik. Beste azpiestiloak sortu ziren: Run DMC rap-a eta rocka nahastuaz, LL Cool J eta Ice T "gangsta" eran, Beastie Boys hardcorearekin,

The birth of Rap is directly connected to funk music and culture in the Black ghettos of the USA in the 70s. Rap came on the scene, as did drum machines with the vocals pushed to the fore (like Improvised Verse Singing in Basque). The always acrobatic break-dancing went hand in hand with the music and graffiti was another form of artistic expression tied into rap. Grand Master Flash and **Public Enemy** became known for the protest lyrics and political stance. Other sub styles were created: Run DMC mix rock and rap, LL Cool J and Ice T with their "gangsta" rapping, Beastie Boys and Hardcore...

70 hamarkadako AEB-eko hiriko ghettoetan zegoen kultura beltzarekin eta musika funk-arekin. Rap-a agertu zen, erritmo kutxak, gehi ahotsa lehenbiziko planoan (bertsolarien moduan). Era berean, dantzatzerakoan, breakdance estilo akrobatikoa eta graffitia espresio bide bihurtu ziren. Grand Master Flash eta baita **Public Enemy**, ezagunak egin ziren hitz errebindakatio eta politikoengatik. Beste azpiestiloak sortu ziren: Run DMC rap-a eta rocka nahastuaz, LL Cool J eta Ice T "gangsta" eran, Beastie Boys hardcorearekin,

no comment



Errotxapea. Iruñea.



homeopatía

farmacia

jean françois sauré: argitaratzaile bakana.

jean françois sauré:
a singular publisher

Duela urtebete argi berria piztu zen euskarazko komikigintzan. Aspaldian Eusko Jaurlaritzak ateratzen zuen Habekomik aldizkariaren ostean, Napartheid eta beste fanxin batzuk izan ziren euskarazko komikien aterpe. Gaur egun, albumei egokitu zaie txanda Jean François Sauré argitaratzailearen eskutik.

Gasteizen geratuak, bertan baitago haien egoitza, kafetegi batean bildu eta aurkezpenen ostean eta galderarik egin baino lehen Jean François-ek bere helburu eta xedeak botatzen dizkigu. Argi du helburua Saurék:

“Esan genezake lau oinarrietan dabilela argitaletxea; lehenengoz transmititzea interesatzen zait, transmititzea eta jasotzea, hartumana. Komikia mezuaren ostean dator; poesia errezitalak ditut gogoko (komikia elementu poetikoa ere bada, segituan hartzen duzu, begi bistaz harrapatzen duzu), espazio berean egotea da garrantzitsua. Horrexegatik gabilza erakusketak antolatzen, urrian itsasoa eta komikia erlazioatzen duen erakusketa eginen dugu Gasteizen. Bilbon “Komikiaren 1. Eskola-lehiaketa” martxan jarri dugu eta Barakaldoko Udalarekin Umore Grafikoko Nazioarteko Lehiaketaren 2. deialdia egin genuen iaz arrakasta handiz. Azkenean, egiten duguna ez du benetako atzamarik uzten, elkarrekin transmititu behar dugu eta, nire ustez, galderak erantzunak baino garrantzitsuagoak dira.”



A new flame roared to life on the Basque comic book scene about a year ago. Napartheid and a few other magazines had carried on from Habekomik, published by the Basque Government yonks ago. Nowadays, comic books are destined to pass through the hands of Jean François Sauré on the road to publication.

We arranged to meet at a café in Gasteiz because that's where their office is. We introduced ourselves and before I asked any questions Jean François Sauré fired his aims and objectives at us. Sauré certainly knows what he's looking for:

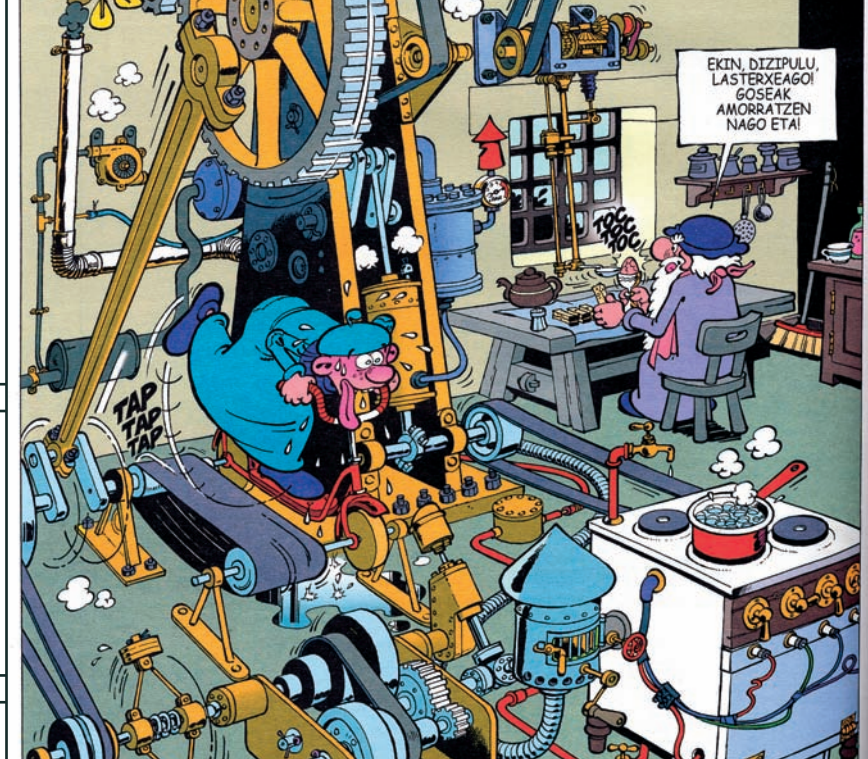
“You could say that the publishing company was founded upon four basics. The first one is transmission. Transmitting and receiving, give and take if you know what I mean. The comic comes after the message; I really like poetry recitals – you realise soon enough that there's a poetic side to comics, it's as plain as the nose on your face – it's really important to be on the same wavelength, in the same place together. That's why we're organising exhibitions. In October we're setting up an exhibition in Gasteiz on comic books and the sea. The first School Comic Book Competition is up and running in Bilbo and the Barakaldo Town Hall and ourselves organised a really successful second edition of the International Graphic Humour Competition last year. At the end of the day, what we do doesn't really leave a mark, we need to communicate with each other and I personally think that the questions we ask are more important than the answers.”



Jean François Sauré doesn't stray far from home when asked what comic-book character he'd like to be: "The fox from Kapa eta Letaginak...or the wolf...or both. They're animals from fables and there's always something to learn from fables. They're the ones who bring the story to life. And it's like...a gift. They live the things they care about with a great passion and generosity".



Zein komiki pertsonaia izatea gustatuko litzaiokeen galdetzean etxera jotzen du Jean François: "Kapa eta Letaginak-eko azeria... beno , edo otsoa. Biak. Fabula animaliak dira eta fabuletan beti dago ikasgairik. Istorioan bizitza argitzen duenik ateratzen dute, eta opari bat da. Inporta duten gauzak pasio handiagoz bizitzean dute, eskuzabaltasunez."



And after the transmission

"Secondly, we, as publishers, base our transmissions on two things: on realism and on humour and this is all aimed at a broad age group. We're working on comics for youngsters at the moment, we'll try to publish other stuff later on. We tried something in black & white but the market wants colour. If your work is very personal, you reduce your audience to comic book fans and if you do that you might as well forget about it. In the Basque Country, you have to publish for the general public or you can call it a day. At least that's where you have to start. When you make a name for yourself, you might be able to do stuff that's more personal. You might even shift a few units as well!

People of all ages came to the stand at Durango this year. Unlike other years, grown men would stay at the stall and read some of the comics. Fathers will be able to read what their sons are reading and vice versa. Kapa eta Letaginak has been very successful in that sense.

"Aritz Pilotaria" will follow the same lead when it's published in November. It has to be Basque and Aritz will be very much a local lad, the Basque hero, so that people will be able to take to the character. That way he'll creep into their hearts. He'll have loads of adventures here, there and everywhere and, if possible, he'll last as long as the artist lives. We stuck a few pages of Aritz in the January issue of Habe's magazine. We ourselves don't have a magazine, and magazines are a great way of seeing what makes the average reader tick. Publishers can see how a character goes down with the public before you release the comic. That's why we spoke to the people at Habe. That way, by the time the comic book comes out in November, the public will be familiar with the character."

Eta transmisioren ostean

"Bigarrenez; argitaletxearen transmisioa bi ardatzetan oinarritzen da; bata errealismoa eta bestea umorea, eta honekin batera adin zabaltasuna. Linea gaztearekin gabilta orain, aurrerago besterik argitaratzen saiatuko gara. Zuri-beltzarekin saiatu ginen baino jendeak kolorea eskatzen du. Lana oso pertsonala bada, komiki zaletuetara mugatzen zara eta hori egin ezkeru agur. Hemen, EHN, publiko orokorrera zuzendu behar duzu argitaratzen duzuna, bestela akabo. Lehendabizi behintzat hortik hasi behar duzu, gero akaso, izen bat egin ostean, zerbait pertsonalago egin zenezake eta akaso saldu ere.

Aurten, Durangon adin guztietako jendea etorri zitzaigun. Aurreko urtean ez bezala gizon helduak bertan geratzen ziren eta stand aurrean komikiak irakurtzen gelditzen ziren. Aitak semea irakurtzen duena irakurri ahal izanen du eta umeak aitak irakurtzen duena baita ere. Zentzu horretan arrakastatsua suertatu da Kapak eta letaginak. Linea honetan, azaroan, Aritz pilotaria hasiko da. Herrikoia behar du izan, Aritz herrikoia izanen da, euskal heroia, jendea berarekin identifikatu ahal izateko, beraien bihotzetan lekutxo bat egiteko. Abentura asko izanen ditu. Han eta hemen, mundu zabalean, eta ahal izanez gero marrazkilariekin bizi osoa iraun dezala nahi dugu.

Urtarrileko Habe aldizkarian Aritzen orrialde batzuk argitaratu dira. Hemen ez dugu aldizkariarik , eta aldizkariak irakurlegoaren tentsioa hartzeko lanabes baliagarriak dira. Argitaratzaileok, albuma atera baino lehen, pertsonaia nola funtzionatzen duen frogatu dezakegu eta horrexegatik hitz egin genuen Haberekin. Horrela, Haben ikusi ezkeru, jendeak ezaguna izanen du azaroan ateratzen denerako, eta ez da gauza berri bat izanen, aurkezpena aurreratua egonen da modu horretan."



Jean François Sauré continues on – there’s no stopping the man – and he hits on basic number three:

“The third aim is to help new initiatives, coming up with new stuff is the most important thing here; exhibitions, competitions, movement. We’re getting an exhibition on Aritz Pilotaria together at the moment. But instead of sticking pages of the comics on big boards, we set the scene for Aritz’s first adventure. Aritz heads off to Mexico to the Guitzol people, the ones who use peyote. So, we’ve gathered together information on this ethnic group rather than just concentrating on the story in the comic. As well as the competitions. We also organise exhibitions of various artists.

All the same, the press conferences haven’t been going all that well, and at the end of the day, you have to get to people. That’s when you have to come up with other means. You have to reach people, show them what you’re at. I work hard at that and that’s why I go around schools and organise exhibitions.”

And finally, he speaks about reason number 4;

“We’re behind Basque creativity, local projects with a definite geographical reference. Comic books we’ve published like “Hendaiake itsasaldea ezagutzen” and “Hondarribiako Historia” are an example of this. Setting stories in different villages is something we’re going to keep on doing. You know, so people can see their home town in a comic book. It’s the identification element I was talking about before. It’s something we want to get behind, let people feel proud of where they’re from.

I’m in the Basque Country and the reading public, the young ones, read in Basque, so I publish in Basque. When we published the Hermann’s Jeremiah in Basque, people asked me to issue it in Spanish. I always try to publish stuff in Basque that hasn’t been released in Spanish, you know, so there’s something for everybody. I’d like to publish six comic books a year in Basque, and once I do that I might have a go at publishing stuff in other languages...but only once I’ve issued six in Basque.”

When we ask him about the Basque language and Basque comic book culture...

“There’s no comic book culture here, well, not in the Ghetto sense that exists in the Spanish State and the USA anyway, but the comic book definitely exists as a part of the whole Basque language culture scene. If the comic book in Basque stepped outside that circle, then maybe the problems would begin. When everything is all lumped together, it gives off a sense of variety which keeps the readership alive, and that includes comics. People see comics in Basque at their local shops and they say to themselves: “Sure, I may as well buy one.” All the same, we have an agreement with the Kultura Saila and they buy X amount of copies from us. If they didn’t, it’d be an awful lot harder to keep our heads above water.”

Jean François Sauré told us a lot more things, but, unfortunately we’ve run out of space. Not to worry though, there’s no doubt we’ll be hearing from the man again; he’s always up to something.

JEAN FRANÇOIS SAURÉ



ARGITARATZAILEA

Jean François-ek luze hitz egiten du baina argitaletxearen lau helburu horiekin jarraitzen du:

“Hirugarrenez inizatibak laguntzea eta sortzea da garrantzitsua; erakusketak eta lehiaketak, mugimendua. Aritz pilotariaren erakusketak bat prestatzen gabiltza, baina komikiaren orriekin panelak jarri beharrean, erakusketan Aritzen lehenengo abentura girotzen ibili gara. Aritz Mexikora doa peioetearekin dabilzan Guitzolenengana, hortaz, erakusketan etnia honi buruzko informazioa jarri dugu, komikiaren aferak bakarrik jarri beharrean. Lehiaketekin artisten erakusketak kolektiboak sortzen ditugu ere.

Aparte, prentsarako aurkezpenak ez doaz oso ongi, eta azken finean zabalkundea da egin behar duzuna. Eta argitaratzailea sortzaile bilakatzen da. Irakurlegoarekin aurrera egin behar duzu, eta adibidea eman. Horretan saiatzen naiz eta horrexegatik eskoletara sartu edota erakusketak antolatzearena.

Azkenik haien laugarren oinarriaz mintzo da;

“Euskal sorkuntza sustatu, proiektu lokalekin eta erreferentzi geografiko zehatz batez. Horren harira, “Hendaiake itsasaldea ezagutzen” eta “Hondarribiako Historia” argitaratu ditugu, eta ildo horretan jarraituko dugu herri ezberdinetan historiak kokatzen. Jendeak bere herria komikietan ikusteko, lehen aipatzen genuen identifikazio hori bultzatzeko eta bakoitza bere herriaz harro egoteko.

Euskadin nago eta irakurlegoa, nerabea, euskaraz egiten du, hortaz euskaraz argitaratzen dut. Hermannen Jeremiah euskaraz argitaratu genuenean, jendeak erdaraz eskatu zidan, saiatzen naiz beti euskaraz gazteleraz ez dagoena ateratzen, beno, ba guztiengatik ere egon dadin ez? Urtero euskarazko 6 album aterata nahiko nituzke eta hortik aurrera beste hizkuntzetan ateratzea hausnartu, baino euskaraz 6 aterata lehenik.”

Euskara eta EHko komiki kulturaren harira galdetzen diogu orduan...

“Ez dago komiki kultura, gettho moduan behintzat Españiar estatuan edo AEBetan bezalaxe, baina bai orokorki, euskal kulturaren barruan. Akaso noizbait banatuko baltiz, hasiko lirateke arazoak. Dena batean egonda aniztasunak gustua ematen du, eta honek mantentzen du irakurlegoa, honen barruan komikia. Komikia beste euskarazko liburu eta aferekin batera ikusten du dendetan eta “zertan ez hartu” dio jendeak. Hala ere Kultura Sailarekin badugu akordioak, hainbat ale erosten dizkigute normalean, bestela, askoz zailago litzateke.”

Beste gauza asko ere kontatu zizkigun Jean François-ek baina, tamalez ezin izan ditugu guztiak hementxe sartu. Etorbizunean izanen dugu haien berri, zalantzarik gabe, buru belarri dabilelako bere proiektu aniztatan.

matthew sweeney: irlandako itsasoak

Matthew Sweeney Donegalen jaio zen, Irlandan, 1952an. Gazterik hasi zen poemak idazten baina ez zuen ezer argitaratu hogeita hamar urte bete zituen arte. Zortzi poema-liburu gehiago atera ditu geroztik, nobela bat eta narrazio-liburua.

JOHNJOEREN ELURREZKO GIZONA

Johnjoek elurrezko gizona egin zuen
wigwam baten itxurarekin
eta kaleko gutunontzi baten neurrikoa.

Esan ez zuena da
elurrezko gizonaren barruan
katu bat zegoela.

Igande goiza osorik
palatxoarekin moldatu zituen
elurrezko gizonaren ertzak.

Ez zuen buruan arreta handirik jarri.
ez zuen egundo ikusi benetakoa
zirudien elurrezko gizonik.

Nolatan zen orduan elurrezko gizona?
Johnjoek esan zuelako
eta jakingo du berak.

Bukatu zuenean
elurrezko gizonari begira geratu
eta zerbait gaizki zegoela ikusi zuen.

Munduak behar ez zuena
(katu jelatuez gain)
beste elurrezko gizon bat zen.

Katuaren ohoretan
elurrezko gizona
beltzez margotu zuen.

JOHNJOE'S SNOWMAN

Johnjoe built a snowman
shaped like a wigwam
and postbox-sized.

What he didn't tell
was that inside the snowman
he'd stuffed the cat.

All Sunday morning
he patted with his shovel
the sides of a snowman.

He didn't bother with a head.
He'd never seen a snowman
that looked real yet.

How was it snowman?
Because Johnjoe said so,
and he should know.

What the world didn't need
(apart from frozen cats)
was another white snowman.

In memory of the cat
he took the snowman
and prayed it black.

matthew sweeney: irish seas

Matthew Sweeney was born in Donegal, Ireland in 1952. He started writing poetry at an early age but didn't publish anything until he was twenty. Since then he's published 8 books of poetry, a novel and a book of short stories.

HOTZA

Mozkorrik handienaren ondotik
eta gatzik gabeko akrimonia hura,
itsaso aldera egin zuen oinez,
mila bat gutxienez haizetan,
pasa zituen sigisaga aparkatutako autoak
eta diskotekako leloa, pasatu zituen kaleargiak,
nahiz eta argia behar izanez gero
nahikoa izango zuen izarrenarekin:
zabuka jaitsi zen hondartzara,
garagardo lata bana poltsikoetan,
eta haitz batean eseri zen edatera,
eta haren emazteaz pentsatzera,
eta bi latak hustu zituenean
zapatak kendu zituen
itsasoan diribili-danbala sartzeko
Islandiarako bidean,
baina Atlantikoak etxera bueltan bidali zuen,
ez hilotz, ez mamu,
emaztea iratzarri
eta hotzaz kexatzera.

THE COLD

After the all-hour drinking bout,
and the punchless acrimony,
he set off for the sea, on foot,
a good mile in the wind,
past zigzag lines of parked cars
and the disco din, past streetlights,
though if he'd needed light
the stars would have done—
down to the beach he wobbled,
a beer can in both pockets,
to sit on a rock and drink,
and think of his marriage,
and when both cans were empty
he removed his shoes
to walk unsteadily into the sea
and make for Iceland,
but the Atlantic sent him home again,
not a corpse, not a ghost,
to waken his wife
and complain of the cold.

A SMELL OF FISH

A smell of fish filled the valley
and all the seagulls came inland.

Cats run everywhere, sniffing.
Men checked the level of the sea.

Some could be heard hammering.
Churches filled to pray for wind.

ARRAIN USAINA

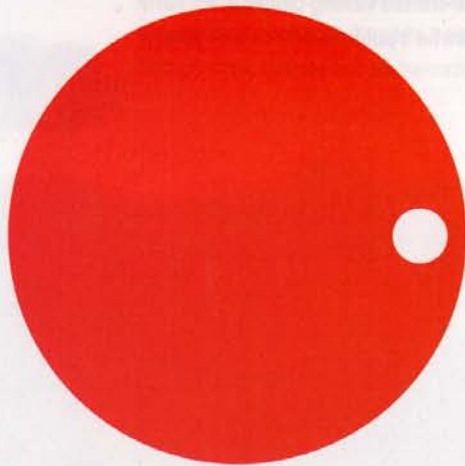
Arrain usainak hartu zuen bailara
eta kaiok lehorrera sartu ziren.

Katuak bazter guztietak korrika, usainka.
Gizonek itsas maila aztertzen zuten.

Mailuka ari ziren batzuk.
Elizak bete egin ziren haizea eskatzeko.

matthew walters

Matthew Walters is a writer and producer who has worked on several television shows and films. He is currently working on a new project.



agenda@thebalde.net



CIRQUE DU SOLEIL

Otsailaren 26tik Martxoaren 27a bitartean Zorrozaurren, Bilbo

Zorrozaur, Bilbo, From Feb 26th to March 27th.

Bere garaian, gazte talde batek Cirque du Soleil sortu zuen munduan zehar bidaiatu eta beraien ikuskizunarekin jendea dibertitzeko asmoarekin. Hurbiltzen zitzairen ikuslego kopurua handitzearekin bat, leku berriak ezagutu zituzten. Gaur egun milioika jarraitzaile dituzte mundu osoan zehar eta gure artera ere iritsiko dira, Saltimbanco izeneko lana aurkeztera.

Cirque Du Soleil was set up in the beginning by a bunch of young heads who wanted to travel around the world and entertain a few people along the way. The crowds attending their performances just kept getting bigger and they got to visit even more places. Nowadays, they have millions of fans scattered around the planet and they'll be dropping by to say hello to the ones in these neck of the woods. The new spectacle is called "Saltimbanco".

www.cirquedusoleil.com



JO



NORA JO

DO

WHAT TO DO



ZINEMAK MUSIKA LAGUN

Apirila bitartean Gasteizko Azul zinematlan

Throughout April at Azul Cinemas in Gasteiz

Gasteizko Udala eta Melos elkarteak musika eta zinema batzen dituen zikloa antolatu dute. Emanaldiak asteazkenero izango dira eta bertan hainbat film ikusteko aukera izango da, beti ere musika abiapuntu izanda. Besteak beste: Calle 54 (Fernando Trueba, 2000), Wild man blues. (Barbara Kopple, 1997) edo One from the heart (Francis Ford Coppola, 1982) pelikulak ikusteko aukera izango da.

Gasteiz City Hall and the Melos Society have co-organised a season of music and cinema. The screenings will take place every Wednesday and you'll be able to see quality film with quality music. Calle 54 (Fernando Trueba, 2000), Wild man blues (Barbara Kopple, 1997) or One from the Heart (Francis Ford Coppola, 1982) are amongst the films on show.





GLUECIFER

Otsailak 20an Jam aretoa. Donostia.

Feb 20th, Jam Concert Hall, Bergara.



"Tender is the Savage" Daniel Rey-k (RAMONES, MISFITS...) ekoiztutako lan berria aurkeztera dator boskote norbegiarra Bergarako Jam aretora. Captain Poon eta Biff Malibu-en gidaritzapean, punk rock indartsua eskaintzen duen talde da Gluecifer. Deabruaren seme hauek gainera badakite eskenatokia mugitzen, eta seguru izan infernurako paktu bat sinatzeko prest izango zarela zuzenean ikusi ostean.

The five-piece Norwegian band come to Bergara with their new LP "Tender is the Savage" tucked under their arms. The album was produced by Daniel Ray of Ramones and Misfits fame. Gluecifer, led by Captain Poon and Biff Malibu, play thumping punk rock and they certainly know how to shift their bones around on stage. We can almost see you lot signing your souls away to Old Nick himself after catching these devilish imps live.

www.gluecifer.com



Budapest

Otsailak 28, Donostiako Kandela aretoa.

Feb 28th, kandela Concert Hall, Donostia.



Joan den abenduan Gasteizen ospatutako Wintercase jaialdian ezagutu genituen britainiar hauek. Orduan denboraz mugatua zen kontzertua eskaini bazuten ere, oraingoan ez da horrelakorik gertatuko, eta euren lehen diskoa aurkeztera datoz: "Too blind to hear". "Is this the best it gets" lehen singlea irratieta entzun daiteke jada, eta gure artean zuzenean entzuteko aukera izango dugu. Brit pop attack!

We first came across this bunch of Brits when they played the Wintercase Festival in Gasteiz last December. They couldn't play for too long (because they're shite!) due to time limits, but this time round there'll be no restrictions of this sort. The recent release of their first record, "Too blind to hear", is the reason for this visit. The first single off the album is "Is this the best it gets?" is picking up plenty of airplay. Live Brit pop attack!

www.sinnamonrecords.com



"EL AUMENTO" LEGALEON T

Otsailak 21, 20:30 La Fundición aretoa Bilbo.

Feb 21st, 20:30, La Fundación Centre, Bilbo.



1986. urtean Irunen sortu zen antzerki konpainiak Bilbon eskainiko du bere azkeneko obratariko bat. Georges Perec autore frantsesaren obra baten moldaketa da oraingoan dakartena, soldata igotzeko eskaera bat era ezberdin batean kontatua, surrealismo tanta batzuekin. Pertsonaia edo akzio dramatiko gabeko lan honetan, musikak eta erritmoak markatuko dituzte obraren pausuak.

This company was formed in Irun back in 1986. They will shortly be in Bilbo with one of their latest productions. It's an adoption of work by French author Georges Perec and tells, in its own zany surrealist way, the story of a pay-rise demand. There are no dramatic characters or scenes in the play; music and rhythm drive the play along.

www.legaleonteatro.com



BESTELAKO MENINAK

Martxoaren 2 arte, Donostiako Kubo erakustokian Kursaal aretoa

Kubo Exhibition Rooms, Kursaal, Donostia. The exhibition runs till March 2nd.



Goya eta Picassok haien garaietan egin bezala, erakusketa honetan gaur egungo hainbat artistek Velazquezen Meninetara hurbilketa egin dute. Euren ikuspuntua eskaini dute haren Meninak abiapuntu hartuta, pintura, eskultura edo collage teknikak erabiliaz. Besteak beste Alberto Schommer, Pedro Txillida, Dora Salazar topatzen ditugu parte hartzaileen artean.

Just as Goya and Picasso did in their day, several contemporary artists have come up with their interpretation of Velazquez's Meninas (Majds of Honour). They offer their vision of things, basing their work on his famous painting. Painting, sculpture and collage are the different techniques on show. Alberto Schommer, Pedro Txillida and Dora Salazar are some of the artists whose work is on display in the exhibition.

www.kursaal.org



ROCK & CLOWN

Gernikako Lizeo antzokia martxoak 28, 20:30

Lizeo Theatre, Gernika, March 28th at 20:30



Musika eta umorearen jarraitzaile bazara, hemen duzu bietaz gozatzeko kontzertu itxurako antzezlan dibertigarri bat. Yllana taldeak tularatzen duen lan honetan, Clown-a eta rocka batuko dira lau musikariek komedia uhinak eskainiko dituztelarik euren instrumentuetatik abiatuta.

If you're a fan of music and comedy, here's a great chance for you to get a bit of both at the same time at this play staged as a concert. The Yllana Theatre Group mix clowns and rock where four musicians play with their tools (instruments) for laughs..

www.gemika-lumo.net



HAMLET + COILBOX

Otsailak 22 Artaia aretoa Iruñea 22.30

Artaia Concert Hall, Feb 22nd at 22:30



Udaberrian zuzeneko lana kaleratu eta Biohazard taldearekin bira egin aurretik, izenburu bereko lana aurkezten dihardute Hamlet-eko taldekideak. Hamabost urte inguru errepedean ibilita eta Europar egindako bira izandako arrakastak lagunduta, gure artera Coilbox izeneko taldearekin batera etorriko dira.

Hamlet hit inuea as a warm-up before they invade the rest of Europe on a promotional tour of their new live record "Hamlet". They'll be supporting Biohazard on their European jaunt. Coilbox open for them in Iruñea. Fifteen years on the road and a successful European tour are as a good a calling card as any.

www.hamlet-irracional.com

Kill bill

tarantinoren laugarrena

gaiztoena? Ttonp-ttonp-ttonp... Matxinsalto txikia. David Carradine. Nor bestela? Uma Thurman eta Carradinerekin batera Daryl Hannah , Lucy Liu, Michael Madsen eta Vivica A. Fox.

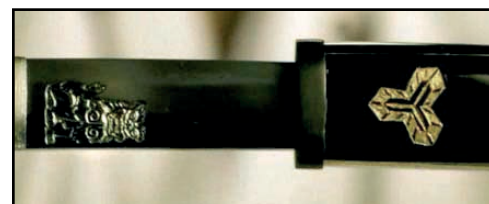
Tarantinok ez du ezer asmatzen bere laugarren filmean. Reservoir Dogs, Pulp Fiction, eta Jackie Brown-en bezalaxe ez du ekarpen berririk egiten. Bideoklub enplegatua izan zen zuzendariak berez ez duelako sekula inolako berrikuntzarik egin. Bere meritua – meritu handia gainera- estilo ezberdinen konbinaketa orekatuan datza: estruktura narratibo ez ohizkoak, elkarrizketa fresko eta ironikoak eta aktore zuzendaritza adimentsua. Tarantinok, zinema ikuskizun gisa ulertzen du, baina badaki izaera propioa izateko beharrezkoa den plus hori gehitzen. Eta ekoizle gisa beste hainbat proiektuetan parte hartzen badu ere, zuzendari gisa bere ibilbidea neurtzen jakin du.

Kill Bill Los Angeles, México eta Txinan filmatu zen. Txinan, Beijing Film Studios famatua aukeratu zuten, kung-fu borroka zeluloide bihurtu zen eremu mitikoa. Mobida orientalen arrakastaz jabeturik eta oso zaindua dagoen estetika koloretsuan, biolentzia, arte martzialak eta Tigger and Dragon kutsuko borroka eta efektu bereziak eskaintzen dizkigu pelikulak. Filmean, behin eta berriro saiatuko dira gure heroia garbitzen. Baina ez da jaio mendeku bila dabilen emaztegai bati aurre egingo dionik; ez da existitzen Umaren begiradari eutsiko dionik.

Mendekua. Mendekua da masail hezurra speed dastatzaile baten moduan mugitzen duen zuzendariaren laugarren filmeko abiapuntu eta helmuga. Ezkontza batetan sekulako sarraskia gertatzen da. Guztiak akabatzen dituzte. Edo ia. Emaztegaia koman geratzen da...esnatzen den arte. Uma Thurman, duela lau urte beste edozein emaztegai baten modukoa zen, baina egun, txandal horia, motorra horia eta katana zorrotz bat dira bere senargaiak. Mendeku bila dabil eta mendekuak izen bat du. Bill. Eta nor izan zitekeen DolceGabana kung-fu kutsuko film hontan gaiztoen artean



kill bill tarantino' s fourth



Uma thurman-en begiak

Etxe azpiko autobus geltokian daude. Perfume bat iragartzen duen afitxe batetan. Eta begi horiek begiratzen dute. Nik badakit hori. Leihotik bigilatzen ditudalako. Adi geratu ezker, tarteka, betazalak nola isten zaizkion somatu daiteke. Bitxiak dira begiak. Bitxiak norberarenak. Ezezagunak direlako. Begien jabearentzat, bere begirada beti da isla baten emaitza. Bigarren eskuko mezua. Gure begiradaren esanahia, begiratuak soilik ezagutu dezake. Guk, inoiz ez. Ulertezinak, hunkigarriak, min eman eta babesik gabe uzten didaten begi arriskutsuak gustatzen zaizkit. Autobus geltokietako markesinetatik begira geratzen zaizkidanak. Uma Thurmanen begiak...

Uma Thurman's eyes

They're there. At the bus-stop beside my house. They're on a poster for some perfume or another. And those eyes can stare right through you. I know because I observe them from my window. If you look carefully enough, you can see her flutter her eye-lids every now and then. They're strange. But don't you think the strangest ones are your own? They're an unknown quantity. When a person fixes their eyes on somebody, that look is coming from somewhere; it's the culmination of something. There's a secret message hidden in there. The only person who knows what our look means is the person it's directed at. We never know. I like indecipherable, moving, painful and soul-baring eyes. The ones that look at me from a poster at the bus-stop.

Uma Thurman's eyes...

Revenge. The director, whose cheek bones twitch up and down like a speed freak's, is back with a film that's all about revenge from the start straight through to the finish. It all starts with bloody mayhem at a wedding. Everyone gets pumped full of lead and dies screaming. Well, almost everyone. The bride survives, albeit in a coma...until she wakes up four years later that is. Uma Thurman had been the bride-to-be back then, but now her only companions are a yellow tracksuit, a yellow car and a razor-sharp Katana. The mad bitch is out for revenge and she knows who she's looking for: Bill. And who, you might ask, is the "baddest" of all the baddies in this DolceGabbana-Kung Fu flick? (Drum roll in the background.....) Why, the one and only Grasshopper, David Carradine. I mean, who else could it be? Uma Thurman and Carradine are joined by Daryl Hannah, Lucy Liu, Michael Madsen and Vivica A. Fox.

Tarantino doesn't come up with anything new in this, his fourth film. Let's face it, he didn't come up with anything new in Reservoir Dogs, Pulp Fiction or Jackie Brown either. In fact, the ex-video club employee has absolutely never thought up something of his own. Ever. His merit, and merit he does have, has been his great ability to neatly balance different styles together: his never run-of-the-mill narrative structure, snappy dialogue and intelligent use and direction of the actors in his films. Tarantino sees cinema as a spectacle, but he also knows how to give his films that special touch, and that is what enables his films to stand on their own two feet. Another thing: even though he's worked as a producer in many films, he's known how to pace himself as a director. Kill Bill was filmed on location in L.A., Mexico and China. In China, it was filmed at the famous Beijing Film Studios, mythical home to many Kung Fu style films. Tarantino is well aware of the current success of Oriental cinema. The film is chocabloc with wonderfully filmed colour and violence. There are plenty of the martial arts and special effects that we saw in Tiger and Dragon. The baddies spend the whole film trying to plug our heroine, but there isn't a man alive who is a match for a "jilted" bride on a bloodlust revenge buzz. There's no-one who can look Uma in the eyes and hold her stare.



zaharberritzen

rejuvenating

The Miarritze Ballet Company wish to pay homage to the Russian Ballet troupe this year. They have dusted off the pieces by Stravinsky, Debussy, Von Wever and Ravel that Serge Diaghilev's Russian Ballet brought to the boards at the beginning of the last century, and they have prepared a contemporary version for us. Thierry Malandain looks after the choreography. Each piece is based on the original but by no means are they mere copies. The themes are approached from a modern viewpoint. Malandain himself has said that he is a rejuvenator, not an innovator. He has come up with a special mixture of classical and contemporary ballet which focuses on the characteristics of the dancers and the music. He shies away from the image of stripped-down dances on a dark stage. The Miarritze Ballet Company dancers have been trained classically, and this enables them to freely play with, and express sentiment upon the stage. We won't be seeing any tutues or point shoes. All of the dancers wear the finest of modern costumes; Fauno himself appears in shorts with a big silk veil to cover nakedness and we meet an amusing woman wearing a Chanel – high heels and the lot. And in the middle of it all, the white modern minimalist stage-setting pays host to twelve dancers surrounded by a set up of eyes on panels as they search for liberty. All of the above really reduces the distance between the audience and the performers. They do it in such an attractive way that the audience feel the same emotions they do. They feel the happiness, sadness and sensuality the dancers fell. The latest production by the Miarritze Ballet is made up of four different pieces. You have a comedy that has all the makings of a "Comedia dell'Arte", even though the characters are more stylised. Then there's another piece that demonstrates the will and sensuality to love fauno. It

Aurtengoan, Miarritzeko Baletak, Balet Errusiarrei omenaldia egin izan nahi die. Mende hasieran Serge Diaghilev-en Balet Errusiarrek eskenatokitatu Stravinski, Debussy, Von Wever eta Ravel-en piezak berreskuratu dituzte eta horiek guztiak eskaintzen dizkigute hizkuntza garaikidearen bidez, Thierry Malandain koreografoaren eskutik. Bakoitzak, originalen du oinarria, baina inondik inora ez dira originalen kopia hutsak; gaiak, egungo ikuspegitik jorratzen dira, izan ere, Malandainek berak esan bezala, berritzailea baino, zahar berritzailea naiz. Beste garai bateko baleten bidez, eta musika zein dantzarien ezaugarriak ardatz harturik, batera klasikoa eta garaikidea den dantza oso berezia proposatzen digu, maiz ikusi ohi dugun dantzarik biluziz beteriko gunen ilunaren ideia horretatik ihes eginez. Miarritzeko Baletoko dantzariak teknika klasikoan heziak dira, eta, hain zuzen, horri esker ager daitezke eskenatoki gainera egundoko askatasunez, sentimenduekin jolasean, eta sentimenduak askatasunez adieraziz. Ez dugu tuturik ez eta puntarik ikusiko. Guztiak egungo jantzi zaindu eta txukunak daramatzate soinean; Fauno bera kulerotan agertuko zaigu, zetazko belo handi batekin larrutan; andere dibertigarri bat agertuko zaigu Chanel bat daramala, takoiak eta guzti. Eta oro har, eskenografia txuri, moderno, minimalista eta oso espresibo baten erdian; 12 dantzarik ere bat egingen dute ikuskizunaren une batean eskenatokian, sari-begiz egindako panel erraldoiez inguratuta, askatasunaren bila. Faktore hauek guztiek izugarri laburtzen dute ikuslearen jarlekua eta eskenatokiaren arteko distantzia. Hain modu erakargarrian gerturatzean, ikusleak, protagonistek dituzten sentimenduak sentituko ditu, haiekin alaituko da, tristetuko da, haiei darian sentsualitate, desioa edota bizi larritasuna bere egingen du ikusleak.


Miarritzeko Baletak eskaintzen duen bertsiu honetan 4 pieza ikus ditzakegu. Batetik, badugu Comedia dell'Arte delakoaren osagai guzti guztiak biltzen dituen komedia bat, betiere pertsonaiak estilizatuago batzuekin. Bestetik, esaterako, faunoaren maitatzeko gogoa eta sentsualitatea puri- purian ageri zaigu; mende hasieran haustura eragilea izan bazen, oraingo hau ez da gutxiago: ez dago Grezia zaharren seinalerik, ez eta ninfarik ere; dantzari bakarrak islatzen du plazer osoa, antzezlanaren sena, azken batez. Ametsen munduan sartzen gaitu, bete betean, sinbologiaz beteriko eskenatokiratze zoragarriaren bidez: arrosa bat, arantza bakarra, leiho bat, emakume gazte bat eta haren maitasuna. Berak ez du originaletik deus gorde, soilik musika eta horrek Malandain-i sortarazi diona. Kontutan izanik Diaghilev-ek, besteak beste, Miro, Matisse edo Picassorekin elkarlanean egin zituela eskenatokiratu lan originalak, zalantzarik gabe Miarritzeko Baletak ausardi handia izan du horiek berreskuratzean, eta ausardiarekin batera, agerikoa den bezala, talentu handia.

was a hammering force at the beginning of the last century and it's no different now. There's no sign of Ancient Greece or nymphomaniacs anywhere; a single dancer embodies all the pleasure that is the essence of the play. We are transported to a dream world by wonderfully symbolic stage decoration; a rose, a single thorn, a window, a young girl and the love she feels. Nothing has been salvaged from the original save the music and what Malandain gets from that music. If you consider the fact that Diaghilev worked with the likes of Miro, Matisse and Picasso when he originally staged the ballet, the Miarritze Ballet Company have undoubtedly taken a very audacious and brave step in rescuing it from the past. Their audacity and bravery is only matched by their talent.

testua / by: i.b.m.
argazkia / shots: Biarritzeko balleta





 euskadigaztea



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AUSARTAK EGITEN
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selvas mágicas

magic jungles

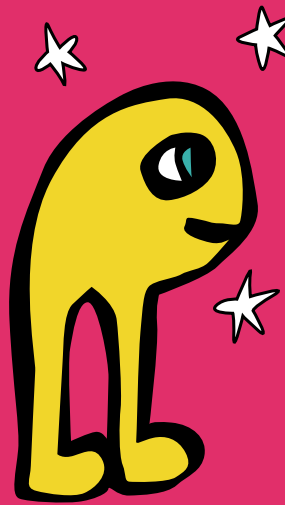
testua / by: selvas magicas Selvas magicas E.H.Uko arte ederretako historia irakasle aspergarri baten klaseetan jaiotako marrazkitxoak dira. Halako batean, gure apunteetan, forma arraroetako irudiak sortu eta apurka-apurka testuetaz elikatzen ziren natura batean bihurtu ziren. Ekosistema berezi hau hazten zihoan heinean koaderno berriak erosi behar izan genituen S. M. proiektuari eremu propioa emateko. Modu horretan, laster landare eta animalia horien abentura miragarriak interneten ikusi ahal izango dituzue.

The "Selvas Magicas" drawings are the result of a boring Fine Arts class at the EHU. They're just like any of the drawings you find amongst your lecture notes. You know, the ones that appear out of nowhere and seem to feed on the writing. As this strange new ecosystem grows in size, you find yourself having to buy new notebooks. This is what happened and what we had to do to give "Selvas Magicas" breathing space of its own. You'll be able to see the adventures of these wonderful little plants and animals on internet soon.









Animaliatxo hauek ordea, muga berriak gurutzatzeko beharra sentitu zuten eta lagun eta jarraitzaileen bultzadari esker, edozein tokitan eta unetan saldu edo oparitzen genituen kamisetetan bihurtu ziren. Orain dekorazioa eta diseinuaren munduan ari dira lur hartzen eta ez dakigu zein izango den animaliatxo hauen hurrengo asmoa...baina munduaren jabe egitea dela susmatzen dugu.

Juan Maidagan telebista saio ezberdinetako gidoilari izan da. Beti ere komediak idatzi ditu. Beatriz de la Vega, Alex de la Igleziaren Accion Mutante filmeko dekorazio taldean hasi zen, ondoren Los Goikoetxea laburmetraia zuzendu zuen. Emakumezko zuzendarien nazioarteko zinemaldi batean saria jaso zuen filmak. Arri eta Biaffrarekin jarraitu zuen lanean El dia de la Bestia eta Torrente filmetan. Beste hainbat laburmetraietan parte hartu eta Sarabe izeneko bere bigarren film labur propioa egiteari ekin zion.

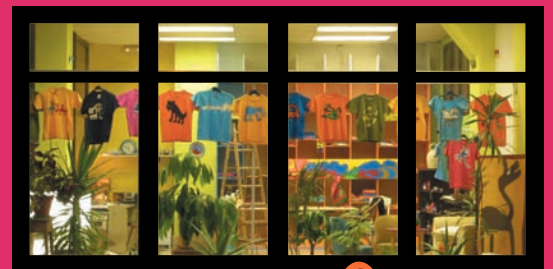
Juan eta Beatrizek, elkarrekin, Def Con Dos taldearen bideoklipen egileak dira.

Gaur egun, Selvas Magicas proiektuan buru belarri sartuta dabilta. Orain arte denda gutxi batzuetan eta musika jaialdietan saldatuko kamiseten paisaia zabaltzen dihardute.

These little animals still felt the need to explore new fields and, with the help of friends and followers, they found their way onto t-shirts that in turn were sold or given away. They have now set their sights on the world of design and decoration and we don't know what these little buggers will get up to next...world domination, perhaps?

Juan Maidagan has worked as a scriptwriter for several TV shows. He has always worked in comedy. Beatriz de la Vega started working in the world of set decoration on Alex de la Iglesias's Accion Mutante and then she directed a short film "Los Goikoetxea". The film won an award at an international film festival for women directors. She continued to work with Arri and Biaffra on El Dia de la Bestia and Torrente films. She also worked on many short films and she soon got stuck into her second short film, Sarabe, as a director. Juan and Beatriz have worked together to make the group Def Con Dos's video clips.

They are currently involved in the "Selvas Magicas" project. They have been around a few shops and music festivals, spreading the word.



**Selvas
MAGICAS**

Tel-fax:(34)948468611
www.selvasmagicas.com

interneten animazioak dinamic.com-en

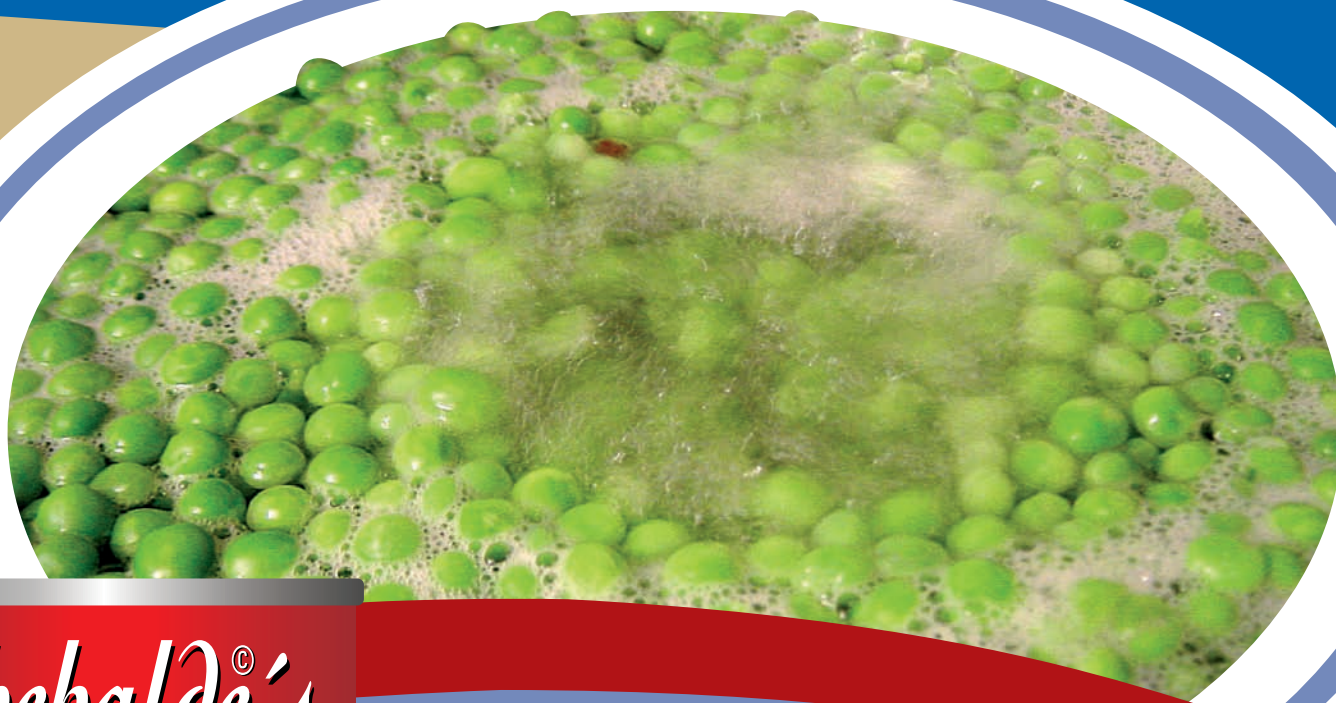
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e-234 surf, e-345 skate, e-890 moda, e-453 literatura, e-430 zinea, e-789 bideojokoak, e-45 tattoo, e-234 musika, e-90 djak, e-789 snow, e-76 komikia, e-12 dantza, e-990 arkitektura, e-125 arte garaikidea, e-34 teknologia, e-987 performance, e-67 laburmetraiak, e-34 fanzineak eta beste mila gauza.

Ingredients:

e-234 surf, e-345 skate, e-890 fashion, e-453 literature, e-430 cinema, e-789 videogames, e-45 tattoo, e-234 music, e-90 djs, e-789 snow, e-76 comic, e-12 dance, e-990 architecture, e-125 arts, e-34 technology, e-987 performance, e-67 short films, e-34 fanzine and many other things.



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PERSONALIZATUAK
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TATTOO CHAMAN
HIGER
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PIZZERIA-KONTZERTU ARETOA
TABERNA
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KULTUR ELKARTEA
JATETXEA
TABERNA
ATERPEA
DISKA ETA LIBURU DENDA
INFORMATIKA DENDA
TATTOO
SURF SHOP
TABERNA
TABERNA
TATTOO & ARROPA & ZAPATILAK
& PIERCING

EKAITZ
ZUTE
PORTU
BAOBAB
ANDREKALE 35
ATXO FUN FUN
SUGAAR
KIRKIR
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BARBIRULAU-BOST
SK8
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ZAMBRA

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KAFETEGIA
ARROPA ETA ARTESANIA DENDA
SERIGRAFIA ETA DISEINUA
TABERNA
TABERNA
DENDA
KAFETEGIA
TABERNA
SKATE SHOP
TABERNA
KAFETEGIA
KONTZERTU ARETOA

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ORERETA
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ORIO
IRUN
IRUN
IRUN
IRUN
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ARRASATE

ARRASATE
ARRASATE
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OÑATI
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AZPEITIA
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KUKUXUMUSU
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XALEM
GOLEM
NICOLETTE
ARTSAIA
ALDAPA
TXORIMALO
MOTA
SLIDE
LAS PALAS
LOREAK MENDIAN
CACHET
JOLASKIDE
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MINEO
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ANGEL GRACIA
ELEKTRA
NEO
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MUSKARIA

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ZINEMAK
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KONTZERTU ARETOA
TABERNA
TABERNA
KALAMU DENDA
SNOW & SKATE WEAR
ILEAPAINDEGIA
ARROPA DENDA
ARROPA DENDA
KIROLDEGIA
ARROPA DENDA
TABERNA
ESKOLA
ILEAPAINDEGIA
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OSTATU-APAIRUAK
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KAYA
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BILINTX

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SURF DENDA
TABERNA
TABERNA
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ARROPA DENDA
KULTURUNEA
ARROPA DENDA
ARROPA DENDA
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JATETXEA
KULTURUNEA
DANCE CLUB
GROW SHOP & TABERNA
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TABERNA
MEGADENDA

basque electronic diaspora #3

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CD1 01. **HERF** hacker 02. **FDS** reve 03. **CABB** overhead 04. **CUBO** en los columpios 05. **NUTCASE** ether 06. **DUB MISSION** stage 202 07. **ESTUPENDO** xkizo 08. **TEMPLAR** belfegore 09. **J-RO** matalaz 10. **DJ AMSIA** kaferik 11. **JIMMY ARRABIT** irratibana 12. **MAKALA** putzlee 13. **ISHEAD** zanzibar

CD2 01. **MIAOW/XANO** hidden 02. **TXO** zer nahi izan 03. **BAND NOIR** cette nuit 04. **TXO/EMC** xtasio 05. **CODA** tecnologia en punta 06. **PELADO** whiskas 07. **MIAOW** bubble 08. **TOC** toc3 09. **EMC** outside 10. **DJ VINCIL** contamination 11. **M.A.O** odolez ta malkoz 12. **VOODOO MUZAK** depp(ecstatic) 13. **K-AHBA** golem + **IDOIA** larungo Belatza CD-R Mac/PC

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G O L E M

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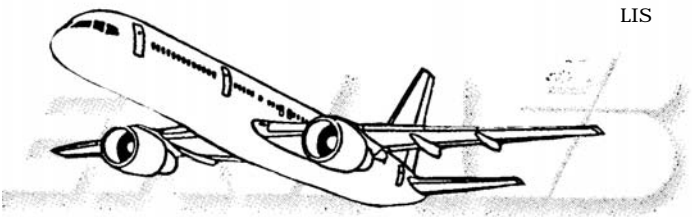
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TARJETA DE EMBARQUE (Boarding Pass)

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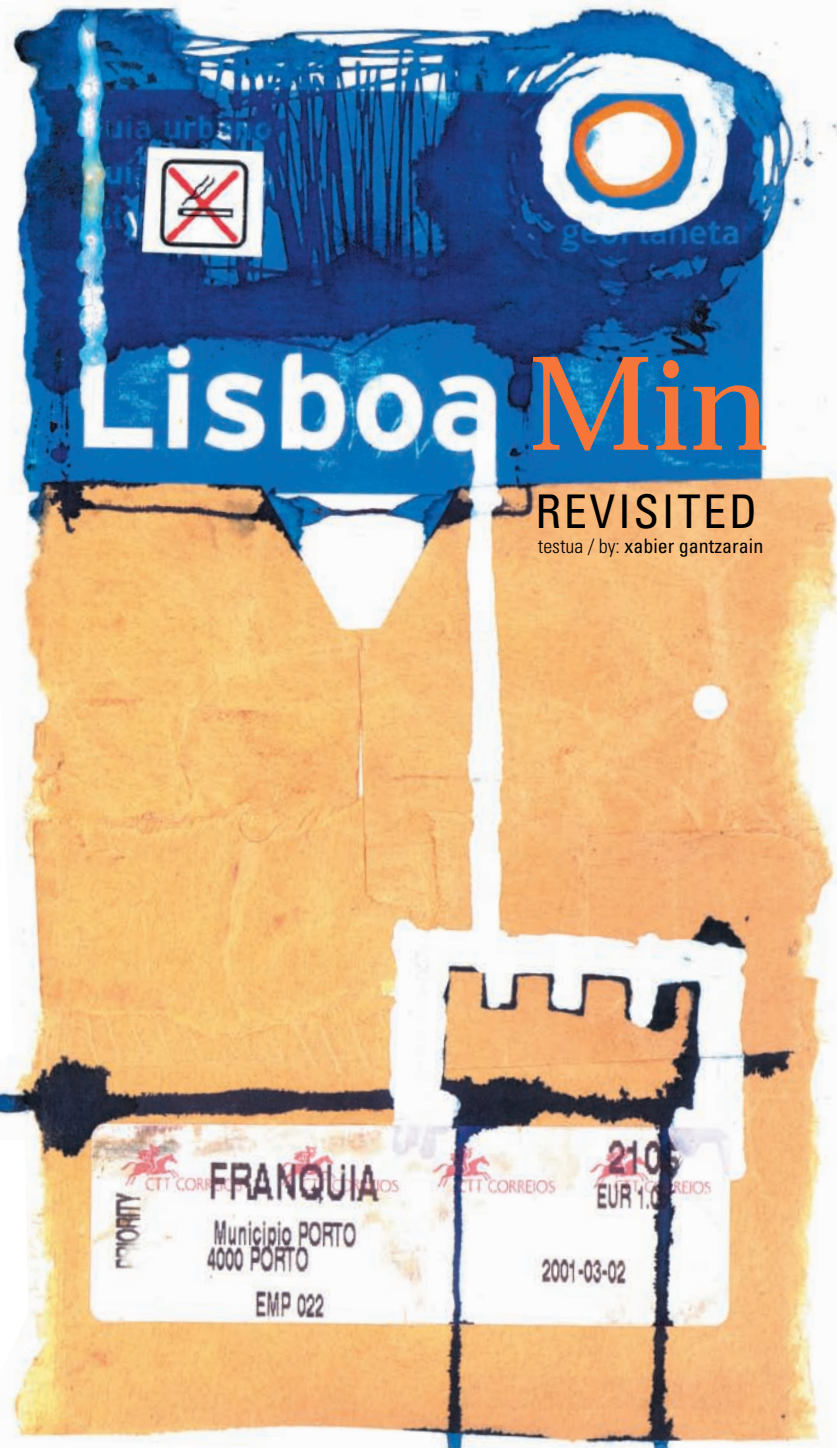
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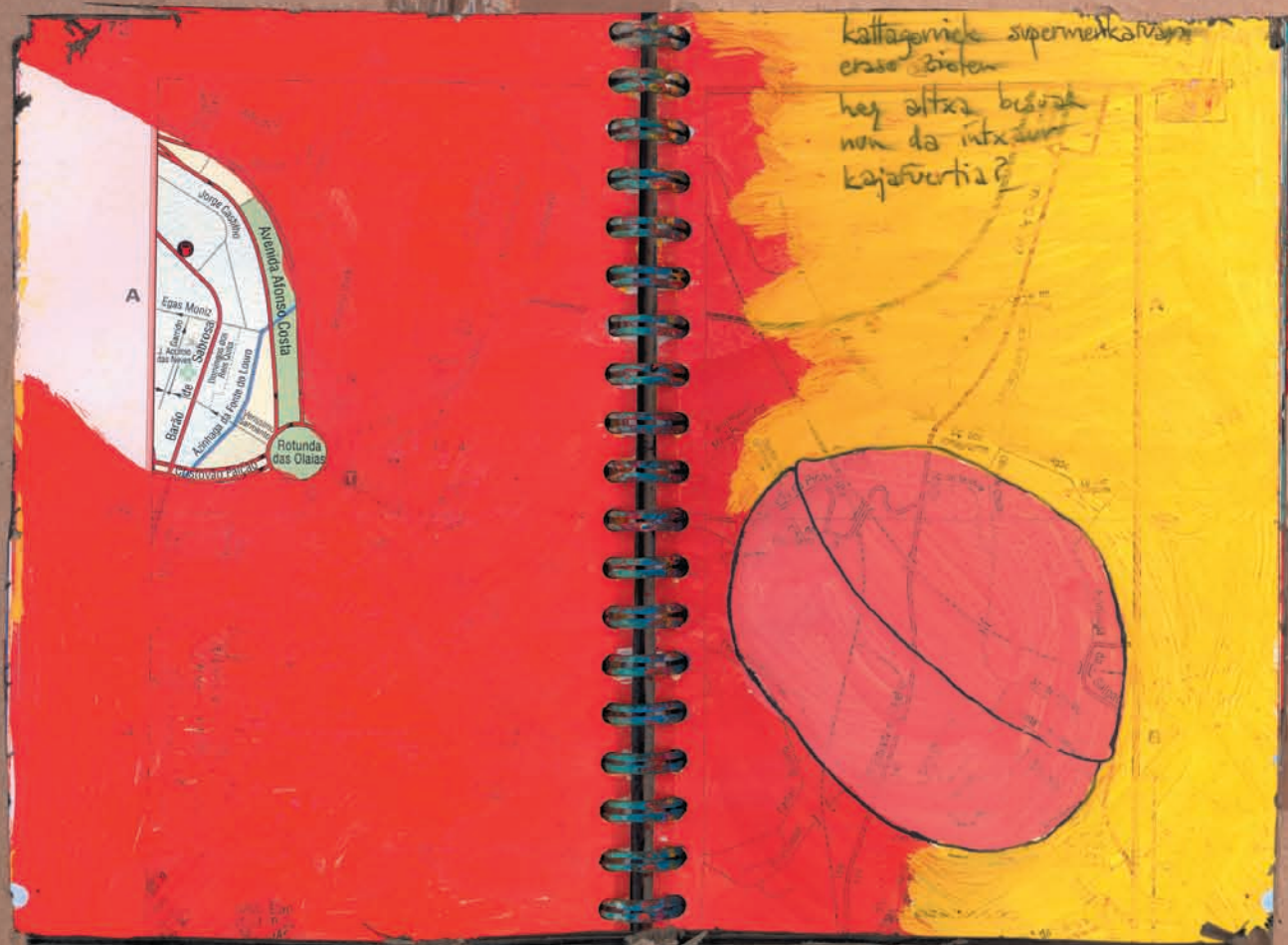
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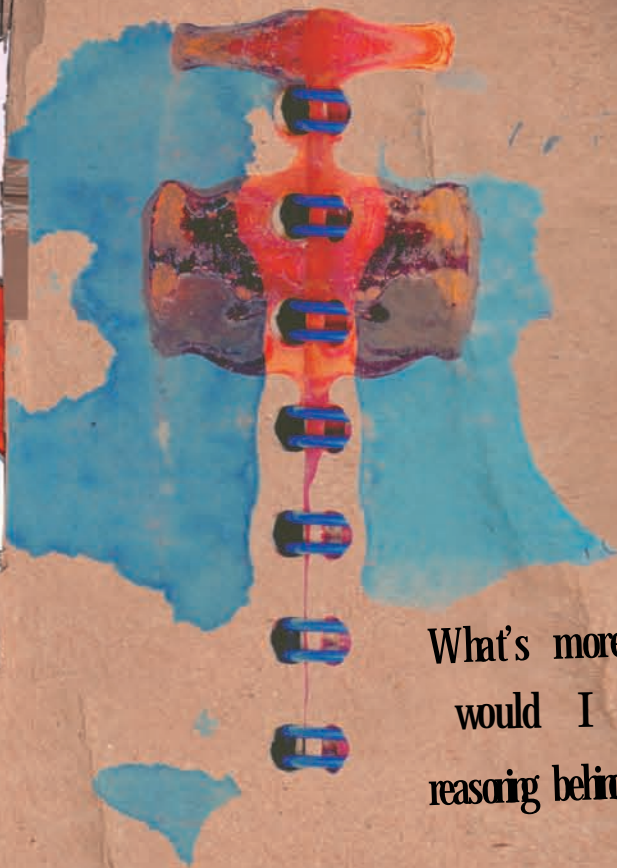
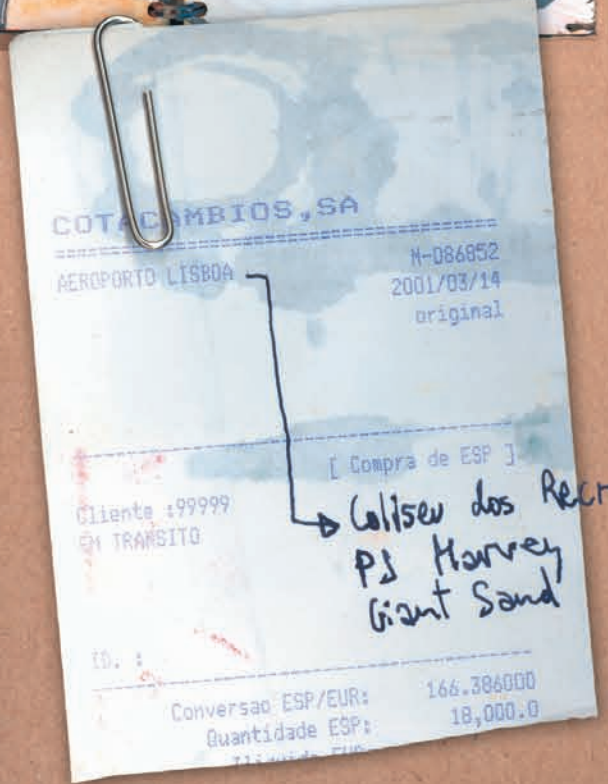
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Kattagorriek supermerkatuari
eraso zioten
hey altxa besoari
nun da intxaur kajafuertia?

Hasi ninteko arrazoitzen zergatik hasi nintzen Lisboako maparen gainean margotzen, baina zertarako? Artelan batek sekreturen bat gorde behar omen du ona izateko. Eta gainera, nola arrazoitu? Arrazoiak zerikusi gutxi du artearekin. Leku ezezagunetara heltzeko bide ezezagunak hartu behar direla esan omen zuen T.S. Eliottek. Eta gutariko bakoitzarengan artista bat bizi dela, Dubuffetek. Horregatik deitzen diot Artista Ezezaguna irudi hauek margotu zituenari: neure baitakoa izan arren, neure baitako alderdi ezezagunak margotu zituelako. Eskizofreniko xamarra dirudi baina hala izan zen. Gainera, Lisboan jaio zen Fernando Pessoa. Eta Lisboan hil ziren, Fernando Pessoaz gain, bere heteronimoak. Inoren begietara, eskizofrenia literarioa. Eta bazekien eskizofreniaz eta lobotomiaz zerbait, kattagorriaren buruan agertzen den Egas Moniz-ek. Alberto Caeiro, Pessoaaren heteronimoetako bat, Joseba Sarrionandiaren poema batean ezagutu genuen. Poema hori Ruper Ordorikak musikatu zuen. Ni ez naiz Noruegako Errege diskoko bederatzigarren kantua da. Zortzigarrena, berriz, Bernardo Atxagaren testuan oinarritutako Berandu dabilta. Eta harexen zati bat irakur daiteke intxaurren gainean. Arrazoi bat nahi duzuenontzat: Pott egin zidan bihotzak.





What's more, just how would I explain the reasoning behind it? Reason, you see, has got very little to do with art.

I could explain why I started to paint on a street map on a street map of Lisbon, but what's the point?
What's more, just how would I explain the reasoning behind it? Reason, you see, has got very little to do with art. TS Elliot was supposed to have said that we have to cross unknown paths to get to unknown places. Wasn't it Dufrenoy who said there was an artist out there for everyone of us alive? That's why I called the person who painted these pictures the Unknown Artist, because ever though the artist resides within me, they've painted the hidden me. I know it sounds schizophrenic, but that's the way of it. What's more, Fernando Pessoa was born in Lisbon. He died there, too. So did Fernando Pessoa's different characters. Schizophrenic literature in anybody's eyes. Egas Moniz, who lived inside a squirrel's head, knew a thing or two about schizophrenia and lobotomies. We first came across Albert Caeiro, another of Pessoa's many characters, when he first popped up in a poem by Joseba Sarrionandia. Ruper Ordorika later put music to the poem. It's the ninth song on "Ni ez naiz Noruegako Erregea". Then there's "Berandu Dabilta", the eighth track on the same album. This song was based on work by Bernardo Atxaga. You can read a snippet of that among the walnut trees.
For those of you who still looking for a reason: my heart

Pott Banda aipatu dut arestian. Kultura tortura dela abesten zuen Kortatuk, baina ez dut uste gaur egun berdina esango lukeenik Fermin Muguruzak. Niri behintzat lurralde ezezagunetara bidaiatzeko eta atek irekitzeko balio izan dit. Aurkitu izan dut liburu, disko eta koadroetan, errealitateak eman ezin zidanetik. Halako mundu paralelo bat, esan guraz eta esanguraz betea. Elkar elikatzen baitira errealitatea eta fikzioa.

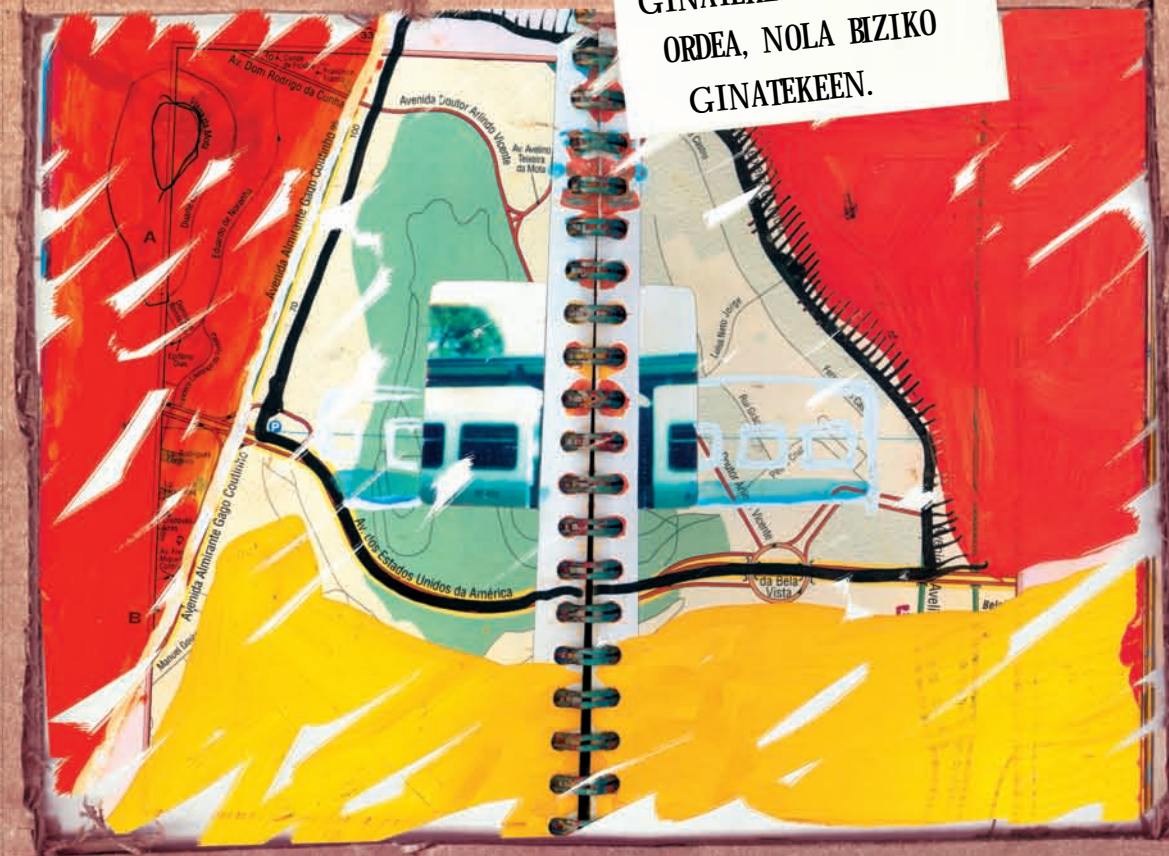
Baina ez dut astuna izan nahi. Ez naiz hain leloa: arterik gabe ere biziko ginateke. Xabi Ubedak fotomatoietan egindako argazkirik gabe ere biziko ginateke. Besterik da, ordea, nola biziko ginatekeen.

Eta Joseba Sarrionandiaren Nao es tu ezagutu gabe, Mikel Laboaren Nao es tu entzun gabe bizi, biziko ginateke, pentsuz hazitako izokinak bizi diren moduan. Bide-batez esanda, Nao es tu kantua entzunez begiratzen ditudanean, askoz ederragoak iruditzen zaizkit irudi hauek. Egin dezakezue froga zeuek. Hartu Mikel Laboaren Zuzenean diskoa. Jarri zazpigarren kantua. Laster hasiko da.

Kantuak iraun bitartean, erreparatu irudiei eta utzi hitz egin dezaten koloreek, marrek, zeinuek, kaleen izenek. Artista Ezezagunak margoen azpian ezkutatu nahi zituen sekretuak kausituko dituzue. Ez ziren erabat hondoratu denboraren lakuan, no lago do tempo.

parallel

**EZ NAIZ HAIN LELOA:
ARIERIK GABE ERE BIZIKO
GINATEKE. BESTERIK DA,
ORDEA, NOLA BIZIKO
GINATEKEEN.**



**A MEANINGFUL
PARALLEL WORLD THAT
FULL OF THINGS IT
WANTS TO SAY**

I've just mentioned the Pott Band. Kortatu sang that culture was torture, but I don't think that Fermin Muguruza would somehow say the same today. It has enabled me to travel to unknown places and it has opened doors for me. I have been able to find in books, records and paintings what reality has denied me. A meaningful parallel world that full of things it wants to say. Fiction and reality feed on each other.

But I don't wish to be a bore. I'm not that naïve; we could easily live without art. We could get by without Xabi Ubeda's photomatic snaps. What our life would be like, however, is another altogether.

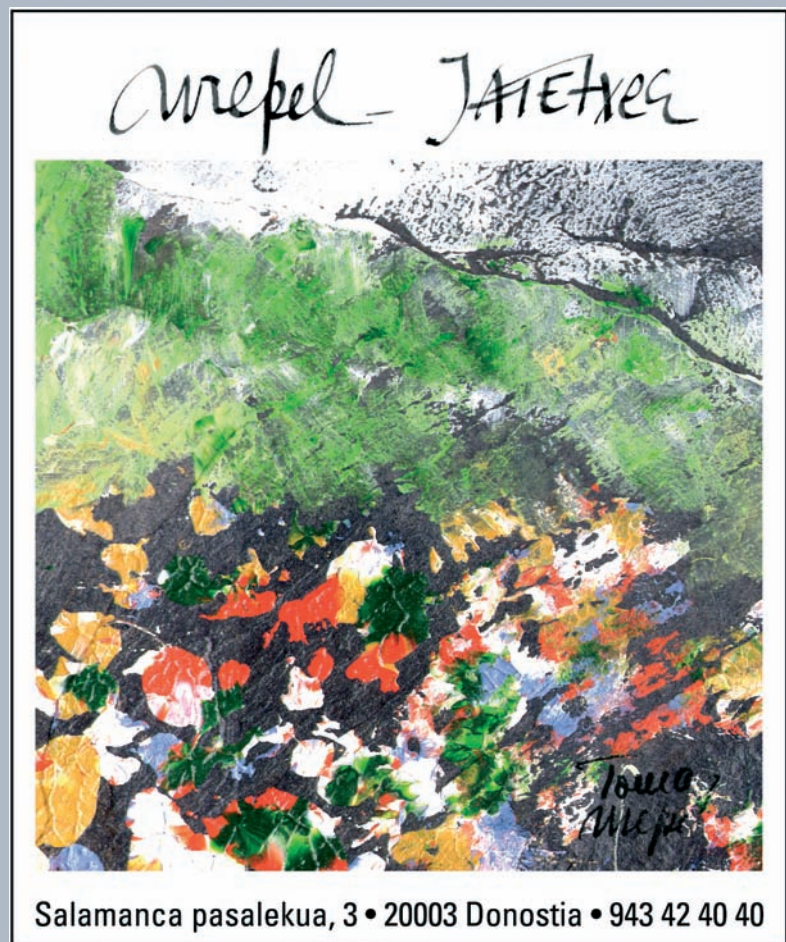
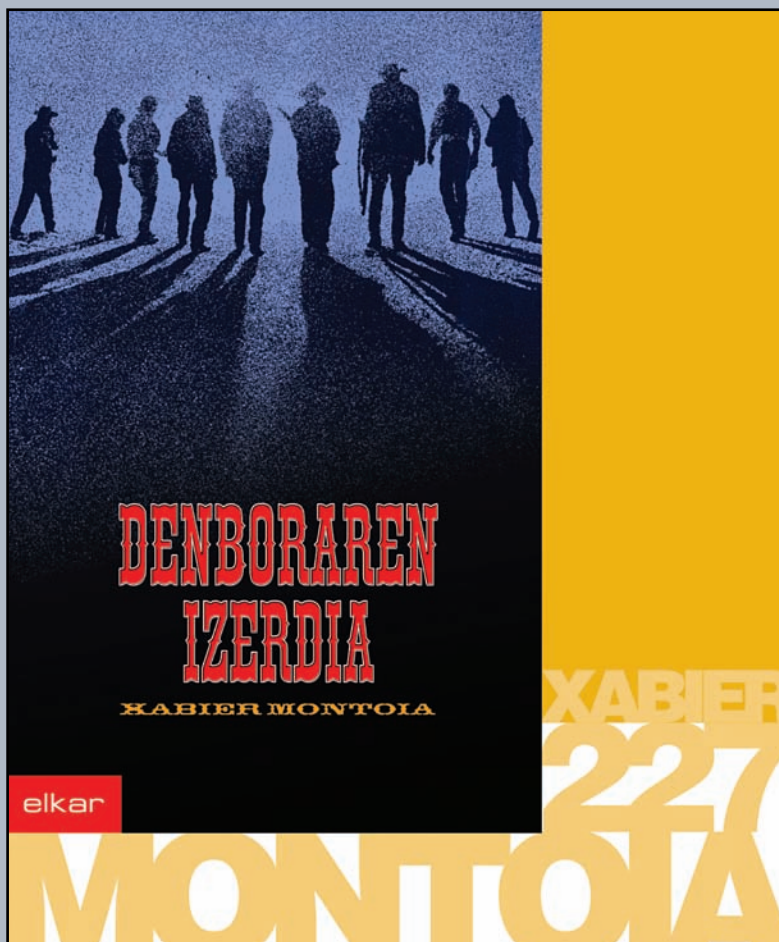
We could also survive without ever having read Joseba Sarrionandia's Nao es tu or without having heard Mikel Laboa's song of the same name. All we'd have to do is think like automatons. I just think that the photos are much more beautiful when I hear Laboa sing Nao es tu. Try it out yourself. Dig up Laboa's Zuzenean and play track eight. It won't take long.

While the song is playing, look at the images and let the colours, lines, signs and street names talk to you. You'll come across the secrets the Unknown Artist has tried to bury in the paint. They haven't sunk to the bottom of the lake of time, No lago do tempo

world

We could also survive without ever having read Joseba Sarrionandia's *Nao es tu* or without having heard Mikel Laboa's song of the same name.



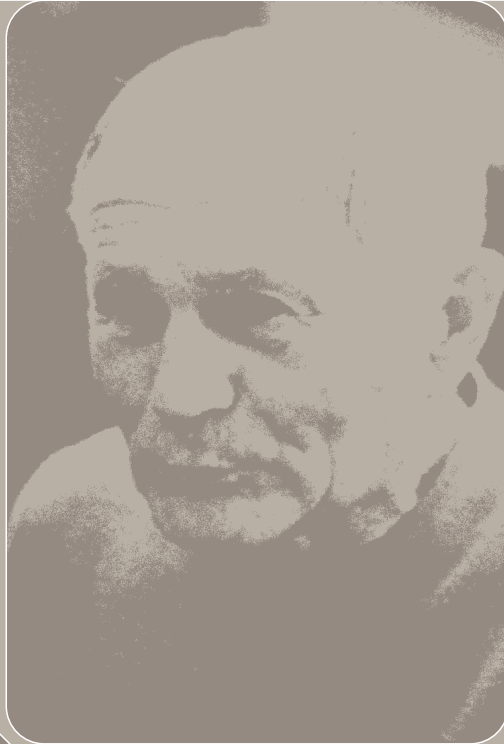
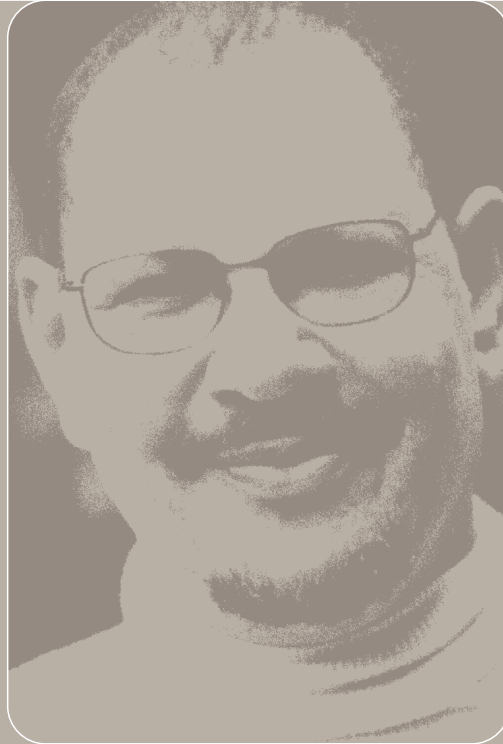


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testua / by: jon benito

napumoceno da silva araujo jaunaren testamentua



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germano almeida
itzultzailea / translated by :
bego montorio
argitaldaria / published by:
txalaparta, 2002



egilea / author:
bohumil hrabal
itzultzailea / translated by :
fernando rey
argitaldaria / published by:
alberdania & elkar, 2002

zorrotz begiratutako trenak

Poetaren bati entzunda dakigu, hondoa jo ondoren geratzen zaizkigun gauza apurren inbentarioa egitea dela poesia. Ez gaitu harritzen beraz, Cabo Verdeko egilearen lanaren abiapuntuak. Inoiz aitortzen ez den bigarren (edo hirugarren) bizitza baten kontakizuna da liburu hau. Testamentu bat bezain sinesgarria eta zinezkoa, nahiz eta fikziozko abiapuntua izan.

Gauzak ez direla diruditen bezalakoak erakusten digu liburu honek. Ironiaz idazten du bizitzaz, Cabo Verdeko egunerokoaz Germano Almeidak. Egunerokoak bere sekretuak ezkutatzen dizkigula, pertsona guztien atzean akats, bertute eta aitortu gabekoak daudela adieraziz. Testamentutik, Napumoceno da Silva Araujo utzi zituen arrastoetatik birsortzen du irakurleak pertsonaia hau. Francismo Manso zuzendariak egindako liburua egokitzapenaren ostean, Europako irakurleriak gozatzen eta estimatzen jakin duen lana dugu honakoa, Txalaparta etxeari esker orain euskaraz irakur daitekeena. Irakurlea, Napumoceno jauna lokatz eta errautsetatik birsortuz Jainkoa Biblian bezala sentituko da, Mindeloko epelean gozo. Ez da negurako aukera txarra.

We've heard it said by a poet that poetry is like picking up the pieces once you've hit rock bottom. The basis of this Cabo Verde poet's work, therefore, will come as no surprise to us. This book tells the story of a second (or third) life that has been hidden away. Even though it's fiction, it's as valid and believable as a testament.

This book shows us that not everything is as it seems. Germano Almeida writes with irony of life, of everyday life in Cabo Verde. Everyday life hides its secrets from us, it brings faults, virtues and other secrets to the fore, things that everybody harbours. The reader recreates the character of Napumoceno da Silva Araujo from the traces he leaves behind in the testament. This book follows on from the recently adopted book by director Francismo Manso and European readers have been quick in showing their appreciation. Txalaparta must be thanked for giving us the opportunity to read the book in Basque. The reader creates Napumoceno from clay and ashes and will feel like God in the Bible, happy in the warmth of Mindelo. Not a bad choice for winter.

Negu honetan, EIZIEk eta Ibaizabal argitaletxeak kaleratzen zuten Literatur Unibertsala bildumaren aro bat amaitu zen, 100. alea izango zen Shakespearearen "Hamlet"-ek argia ikusi zuenean. Aro bat amaitu zela esan dugu, Literatura Unibertsala bildumak aurrera darraielako, bestelako molde eta aurkezpenaz. Elkarlanean eta Alberdania argitaletxeek hartu dute, aurrerantzean liburuak tratuz eta tentuz landu eta itzultzeko ardura. 101. alea (eta aro berriko lehena) Bohumil Hrabal egile Moraviarrarena da. "Zorrotz begiratutako trenak" izena du liburuak. Paraje hauetan egilea, idazle gisa arrotza den arren, zinerako egin dituen moldaketengatik dira lanak ezagunago. Liburu honen bertsio zinematografikoak Oscar saria irabazi zuen 1967an. Ironia iluna eta gordintasun latza ditu ezaugarri nagusi testuak. Gerrako paisaia suntsitua deskribatetik hasi eta trenak datozen bezala doazen berba, elkarrizketa eta pasadizoekin osatzen da liburua. Ez dugu Agota Kristofen "Koaderno Handia"ren ondorenetik, hain irri konplize eta latzik egin. Trenei eskaini begirada zorrotz bera eskaini dio egunerokoari. Ez da damutukoa irakurlea, hautaketa egin izanaz.

This winter gone saw the final book in part of the Universal Winter Collection by publishing companies EIZIE and Ibaizabal. That book was none other than Shakespeare's "Hamlet". We say "part of" because the Universal Literature Collection carries on, albeit in different form and presentation. The two publishers, Alberdania & Elkarlanean, have taken the job of working on and translating new books upon themselves. Book 101 – number 1 in the new series – is by Bohumil Hrabal from Moravia. The book is called "Zorrotz Begiratutako Trenak". Bohumil is more known to us for his work in cinema than he is for his writing. The film version of this book won an Oscar in 1967. The main characteristics of the writing in this book are dark irony and harsh crudeness. The book begins with the rubble-filled landscape of war and, as in the comings and goings of trains, moves onto describe words, dialogues and incidents. We haven't smiled such terrible smiles of complicity since Agota Kristof's "Koaderno Handia". The author observes everyday life in the same manner he watches trains. You won't regret choosing this book.



samus-en itzulera game cube. nintendo.

Martxoaren 28an kaleratuko da Europa osoan Metroid Prime, Samusen abentura berria. Itzulera oso arrakastatsua kritika eta bideojoko zaleen hitzei kasu egiten badiegu. Bideojoko aldizkari guztien aburuz 10 puxtarriko (points) itzulera.

the return of samus game cube. nintendo.

Samus's latest adventure, Metroid Prime, hits Europe on the 28th of March. Guaranteed success by the sounds of things (everyone's going nuts over this game). A serious ten-pointer in all the game mags. What a return!



milioika kotsola munduan zehar

millions of consoles all over the world

Sonyk munduan zehar, bere PS2 kotsolaren 50.000.000 unitate banatu dituela esan du. AEBtan 21 milioi, Europan 16 milioi eta Japonian 12 milioi. Gogorarazi beharra dago, misilak gidatzeko balio dezakeen txipak dituela barneraturik eta horrek, beharbada, milioika haurren aitaxo koronelek, kotsola erosteko erabakian lagunduko zuen.

Microsoftek bestetik, bere kotsolaren 8 milioi Xbox saldu dituela esan du, urte bete pasa denean merkatura ateratu zenetik.

Sony claims it has sold 50,000,000 PS2 consoles worldwide. 21 million in the States, 16 million in Europe and 12 million in Japan. Don't forget that these things have chips in them capable of guiding missiles. Maybe that was why millions of Sergeant-Major daddies snapped up the console for their brats.

Microsoft says it has shifted 8 million units of its Xbox in the little over a year it has been on the market.

pokemon and the stock market



The two new recently released Pokemon games for Game Boy Advance have sold two million copies in Japan. These sales have boosted Nintendo on the Japanese Stock Exchange. Seems likely that the new Pokemon will have plenty of media and economic pull when it hits Europe and the States.

pokemon eta burtsa

Japonian Game Boy Advance kotsolarako ateratu berri diren Pokemonen bi joko berrien 2 milioi kopia saldu dira. Honek, Nintendok Japoniako burtsan duen kotizazioari bultzada nabarmena eman dio. Badirudi Pokemonen abentura berriek zer esan mediatiko zein ekonomiko garrantzitsua izango dutela Europan eta AEB-tan kaleratzen direnean.



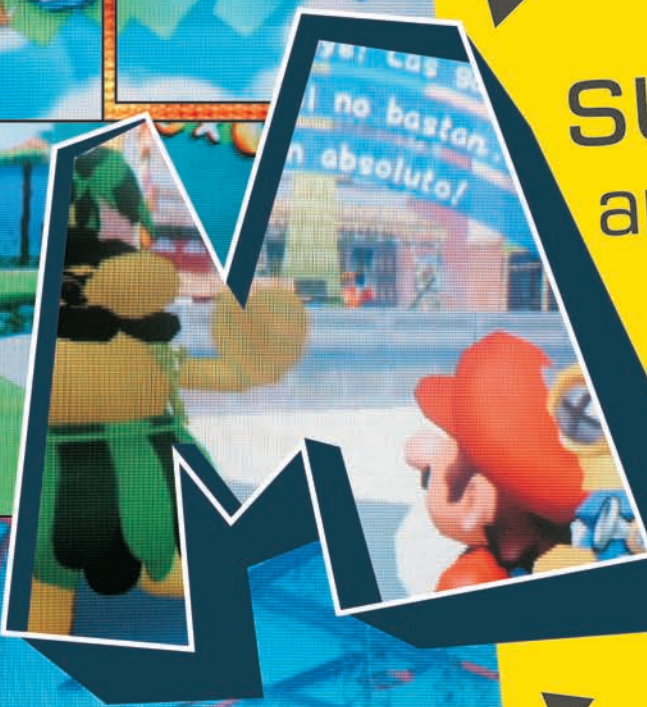
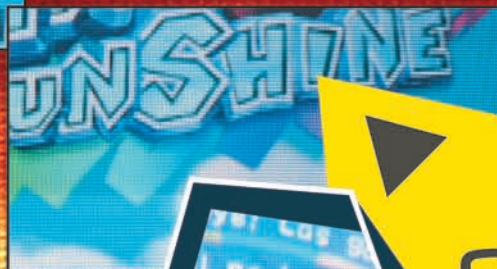
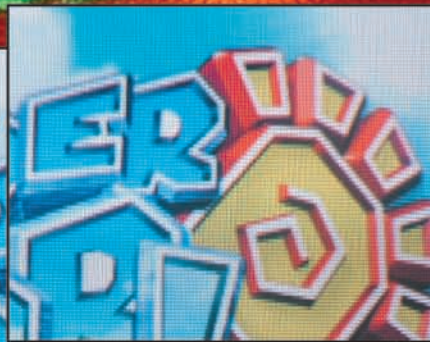
a new sony pocket console

According to a report in an American magazine, Sony could be on the verge of releasing a new pocket-sized console. It's Nintendo's market at the moment, so a little competition would benefit us all. Let's hope there's an improvement in quality and price. Sony have neither denied nor confirmed the news. All the same, they do have year's of experience when it comes to pocket-sized gadgets...Walkman, Discman...

poltsikozko sony kotsola berri bat?

AEB- tako aldizkari baten esanetan, Sonyk poltsikozko kotsola berri bat ateratu lezake. Nintendok kontrolatzen duen merkatu honetan, guztion onerako izango den kompetentzia sortuaz. Ea kalitatearen eta salneurrien hobekuntza nabarmena ekartzen duen guzti honek.

Sonyk ez du baieztatu ezta ukatu ere, beraz... Gainera Sonyk badu poltsikoetan eramatekoak diren gauzetan urtetako esperientzia...Walkman, Discman...

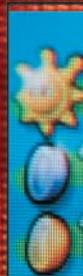


super ario sunshine

eus. !

◀ gamecube. 1 player.

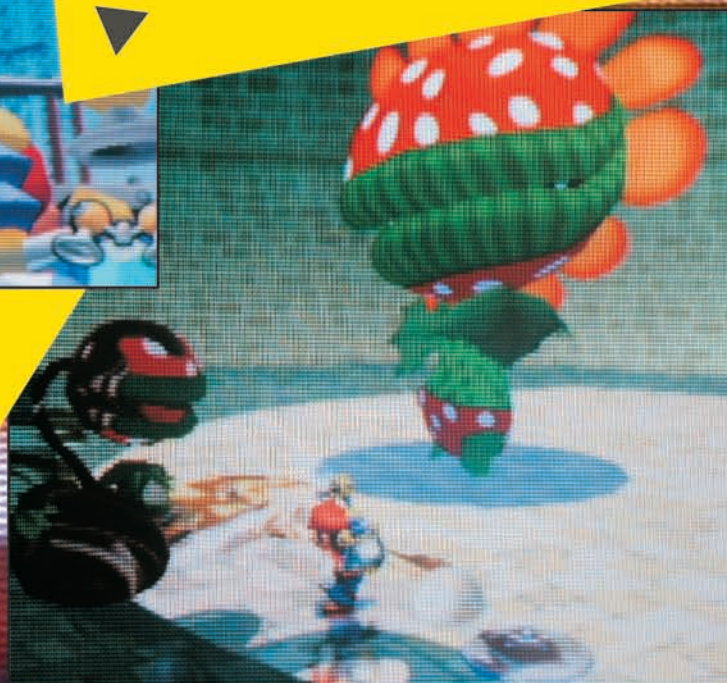
Prestige aferaren gatazka gainditzeko, Mariok, Galiziako kostaldeak garbitzeko tresna apartaz baliatzen da joko honetan. Ikusitakoak ikusita,urteak aurrera joan arabera, Mario zahartu beharrean geroz eta gazteago agertzen zaigu, baita trebeago eta arinago ere. Marioren atal honetan, merezitako oporrak lan pila batean bihurtzen dira antiMario baten eskutik. Bere betiko adiskide eta arerioak agertzen dira eta gure zorionerako betiko Txanpiñoi erregea gure alde azalduko da. Gora Txanpiñoi erregea! Gora Mario! Gora Miyamoto!



eng. !

Mario uses some great gear in this game that would come in very handy to clean up the Galician coasts blackened by the Prestige. Mario just seems to get younger instead of aging. He's fitter and more skilful than ever. This time round, Mario's well-deserved holidays are put on ice when another AntiMario turns up on the scene.

All the usual friends and foes make an appearance throughout the game. To our delight the Mushroom King takes our side. Long live the Mushroom King! Long live Mario! Long live Miyamoto! Go on yez boyos!!



Euskal rockak eman duen ahotsik pertsonalenak bakarkako lehen diskoa kaleratu du "Onna" izenburupean. Inguruko hainbat musikari alboan zituela -Kashbad-eko bere taldekide ohiak-, Fermin Muguruza edo Xabi Strubell, rockaren uhinak sutan datoz.



Nola sortu zitzaizun bakarrik diskoa kaleratzeko ideia?

Kashbad-ek jotzeari utzi zionean, inguruko jendeak bakarrik zerbait kaleratzeko animatzen ninduen. Nire aldetik, Ferminen bigarren lana, Dub Manifest aurkezten genbiltzala konbentzitu nintzen. Orduan hasi nintzen idazten, inoiz egin ez nuen zerbait zen. Testu batzuk idatzi nituen eta abestiak osatzeko moldatu nituen gero.

Euskaraz abesteaz gain arabieraz eta ingelesez ere kantatzen duzu lan honetan...

Lehen aldiz egiten dudan zerbait da ingelesarena. Bad Brains-en bertsioren bat egina nuen aurretik. Kontua uste baino errazagoa izan da. Abestia Rout 66 AEBtako errepide mitikoan egindako irudimen bidai bati buruzkoa da, horregatik uste nuen ingelesez abestia izan behar zuela.

Diskoko azaletik hasi eta musikaraino ematen duzun irudia nahiko kañeroa da.

Betikoa dela uste dut. Kolaboratzaile eta ekoizleekin hitz egiten nuenean jendeak buruan Atari Teenage Riot izatea eskatzen nuen. QOTSA, Turbonegro, Atari Teenage Riot, rollo hori. Buruan kontzeptu hori izatea proposatu nion jende guztiari.

Musikatik aparte beste proiektu batzuekin ere animatzen zara. A Deshoras-ekoen azkenetariko obra batean, SODAPOPOP-en parte hartu zenuen.

Antzerki, dantza garaikide edo horrelako gauzetan kolaboratzea oso interesgarria iruditzen zait. A Deshoras-koa adibidez oso interesgarria izan zen. Lan asko egin genuen abestia sortzerakoan eta oso dibertigarria izan zen. Bestelakoan, asko gustatuko litzaidake film batetarako musika egitea.



Sorkun is easily one of the most individual voices on the Basque rock scene and she's just released her first solo record "Onna". She recorded the album with local musicians like members of the band she used to play in, the now-disbanded Kashbad, Fermin Muguruza and Xabi Strubell. Wave after wave of fiery rock.

What made you record a solo album?

When Kashbad called it a day, some people I know got at me to do something on my own. I finally decide I would while I was touring with Fermin on the tour to promote his Dub Manifest album. I started writing some stuff, something I had never done before, and, well, I had these lyrics and I started building songs around them.

You sing in Arabic and English as well as in Basque...

It's actually the first time I've done anything of my own in English. I had previously done a version of a Bad Brains song. It was easier than I thought it was going to be. The song is about an imaginary trip down the mythical Route 66 in the USA. I just felt that it should be sung in English.

You come across as being quite tough. The image you give off from the sleeve to the music is pretty strong stuff.

The same image as always as far as I'm concerned. When I spoke to the producers and musicians, I asked them to think of Atari Teenage Riot. The same image as always as far as I'm concerned. When I spoke to the producers and musicians, I asked them to think of Atari Teenage Riot. You know, QOTSA, Turbonegro, Atari Teenage Riot and that kind of buzz. I asked them all to get into that kind of musical vibe.

Apart from the music, you also been involved in other things. You had your hand in Sodapop, one of A Deshoras latest creations.

I'm really into doing things in theatre, contemporary dance and stuff like that. The whole A Deshoras thing was really interesting. We did a lot of work getting the song together and it was a really enjoyable experience. What I'd really like to do is a film soundtrack.



SorKun

soinu bandak eta atari teenage riot
soundtracks and atari teenage riot

Joan den urteko rockaren ezustekorik interesgarriena Eibartik dator. Kaleratu berri duten lehen olatua sei abestik osatzen dute, eta horiekin batera bideoklip bat dakarte. Formak argi daudenean sormenak ez du mugarik.

Lehen diskoa kaleratzeko hainbat pausu eman dituzue...

Aspalditik ezagutzen dugu Gaztelupeko Hotsak zigituko jendea. Haiei proiektua erakutsi eta gustatu ostean Pilt-ko Rafa Ruedarekin jarri gintuzten kontaktuan. Honekin lan antolaketa bat egin eta ekainean lehen singlea kaleratu genuen Xanperen ekoizpenarekin. Forma berdinarak erabiliz udaran grabatu genuen diskoa, Garaten nahastua Haritz Harreguy-ren laguntzarekin.

Kukka, Ehun Kilo, Kafha eta Luther-en ibiliak zarete taldekideak, haien artean ezberdinak izanda, nola moldatzen zarete musikari bidea emateko. Talde horiek gure erreferentzi dira, baina beste musika mota batzuk ere entzuten ditugu, eta sorkuntzan batzutan tirabirak izan harren nahiko irekiak gara. Gainera proiektuari hasiera eman genionean taldea sortzean musikalki helburu bat zegoen: funkya egitea, gero apur bat aldatu dena, baina zentzu horretan gauzak nahiko argi genituen.

Abestiez gain bideo bat ere aurki daiteke zuen diskoan.

Bila ibili ez ginen gauza bat da. Kasualitatez sortu zena. Abestiez gain irudiak sartzeko aukera zegoela ikusi genuen. Iñaki Beraetxek proposatu zuen, eta Haimar Olaskoagarekin batera burutu zuen bideoklipa.

Kasualitateak sortua baina kalitatea duena.

Haimarrek ikuspuntu zinematografikoa du eta hortik hasita lan handia egin duela uste dugu. Gainera horrek ere bultzatu gintuen bideoa kaleratzerako orduan, ez genuen zerbait estétikoa izaterik nahi, istorio bat kontatzen da bertan.

One of the most pleasant surprises in rock last year comes to us from Eibar. Six songs make up their first record, and they've thrown in a video clip for good measure. When you know how to do what you want, there's no limit to what you can come up with.

There was a whole process you went through before you released your first record.

We've known the people from the record company "Gaztelupeko Hotsak" for ages. We showed them what we were at and they liked it, so we got in touch with Rafa Rueda from PILT. We did some stuff with him and we released our first single in June. Xanpa worked on production. We did the same for the record in the summer. We mixed it with Haritz Harreguy in Garate.

All of you have been in other bands like Kukka, Ehun Kilo, Kafha and Luther. These bands have little in common with each other. How did you overcome your musical differences to come up with the record?

These bands are all a reference for us, but we also listen to different types of music. We don't always agree but we're really fairly open to anything. When we started the band, we had one thing in mind and that was funk. Things have changed a little since then, but we were pretty sure about what we wanted.

Apart from the song, there's also a video on the record.

That wasn't something we had planned to do. It just sort of happened. We realised we could stick a video on the record. It was Iñaki Beraetxe's idea and he did it with Haimar Olaskoaga.

Planned or not, it's certainly quality stuff.

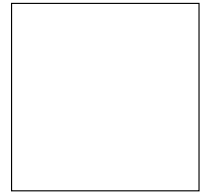
Haimar has a great cinema head on his shoulders and we think he's done a great job. That's why we included it on the record. I mean, we didn't want some kind of visual candy that looked nice, we wanted to tell a story.



KoKein

itsasoak badu esperantzarik
there's hope for the sea yet





AUDIO



DAVID HOLMES

David Holmes presents the free association

Michael Jackson-en ispiluko irudia bailitza, David Holmes-ek beltza izan nahi du. Eta argitaratu dituen azken lanen arabera, "Come get it I got it" soul Dj sesio hura eta "DH Presents the Free Association", gutxi falta zaio bere helburua lortzeko. Zinerako giroak sortzeko duen zaletasuna erakutsita ("Ocean's Eleven") oraingoan abeslariak bilatu ditu bere ekarpen berriak kanta ditzaten, eta bete-betean asmatu du. Batetik eskola zaharreko rapeatzaile bat, Sean Reveron, esaldiak erritmo bihurtzeko aparteko gaitasuna duena. Bestetik Petra Jean Phillipson, Holmes-ek deskubritu duen azken altxorra, zeinen ahotsean "Wooden heart" izeneko elektro-blues pozoidunak Tricky-ren lehen diskotik ahaztuta genituen hotzikarak eragiten dituen. Rap eta Trip Hop musikak asmatu berriak ez diren arren gutxitan eman dute lan honetakoen tamainako abestirik. Dena den eta "abestia" kontzeptua izanik ere luzatzen digun proposamena, erne Dj zale zaren hori irlandar bihurriak egiten duenari.

It's a bit like a mirror image of Michael Jackson, David Holmes wants to be black. And if his last two records, soul DJ session "Come get it I got it" and "DH Presents the Free Association", are anything to go by, he's not far off the mark. He's already shown his interest in recording music for cinema ("Ocean's Eleven") and, well, this time round he's rounded up a bunch of singers to warble on his new songs. He's certainly got a great eye for singers. On the one hand, we have old-school rap giant Sean Reveron. This guy can really make a rhythm out of a line. Then there's the latest treasure that Holmes has dug up: Petra Jean Phillipson. Her vocals on the venomous electro-blues track "Wooden Heart" will give you the goose pimples you haven't felt since Tricky's first record. Although rap and trip-hop are not new on the scene, you very rarely come across songs as good as these ones. A wee word for those of you DJ fans out there, check out this guy's idea of a song because when this restless Paddy is on form.

asier leoz

BETH GIBBONS & RUSTIN MAN

Out of Season

Rustin Man ezizenaren atzean Talk Talk taldeko baxularia zena dugu, Paul Webb. Bera izan du lagun Portishead-eko abeslariak kaleratu berria duen lan honetan. Trip Hop musikaren erreferentzi-taldearen ezaugarri nagusia Beth Gibbons beraren ahotsa zen, ahots horrek zuen indar emozionala zehazkiago. Batzuetan mina sentitzen zuela ematen zuen, ahots kordak baino bihotza urrututa izango balu bezala, eta ondoren, kantu berean, irribarrea antzematen genion, alderdi dramatikoak areagotuz. "Out of season" izeneko honetan altxaldi nagusiak hori izaten jarraitzen du, Portishead formularen aparteko garrantzia zuten Geoff Barrow-ren oinarri elektronikoa ilunak baztertu badira ere. Oraingoan "Mysteries" bezalako abestiak aurkituko dituzu, geldoak, hauskorak eta zine musika klasikoaren eraginean blai, edo pop moduko emaitza borobila den "Tom the model" hori. Eta gauza guztien gainean, jakina, Beth Gibbons: Shirley Bassey edota Billie Holiday berari lekukoa hartzeko gauza den abeslari bakarra, seguru asko.

Talk Talk bass player Paul Webb is the man hiding behind the name Rustin Man. He accompanies Portishead lead singer on her new release. Beth Gibbons' voice, or the emotional strength of her voice, was what stood out in Portishead, one of the most acclaimed trip-hop bands. Sometimes you got the impression she was in pain, it was her heat and not her vocal chords that were straining. But then you'd catch a glance of a smile halfway through the song which just made it all the more dramatic. This element of her singing is the best thing about "Out of Season" as well, although she's missing the dark electronic back-up supplied by Geoff Barrow, so vital to the Portishead sound. You'll find songs like "Mysteries", slow, fragile and drenched in classical music as heard in the movies or the nicely rounded-off pop tunes like "Tom the Model". But Beth Gibbons' is the best thing about this record. She's probably the only singer around that can match Shirley Bassey or Billie Holiday.

asier leoz

MS DYNAMITE

A little deeper

Dirudien azkenaldian aurrera pauso gehien ematen ari den musika R&B beltzan bustitako Hip hop-a da, emakumezkoa batez ere, Alicia Keys, Missy Elliot eta Ms Dynamite berriaren bitartez bata bestearen atzetik estilo osoa berfinkatzen ari direnak disko bikain mordoxka baten eskutik. Naomi McLean-Daley-ren kasuan, proposamena Ingalaterratik dator, normalean AEB-tik oso atzetik dabilena kontu hauetan, eta beldurrik gabe esan daiteke 2002 osoak utzitako hamar disko onenen artean dagoela. Ms Dynamite-ren ahotsa, Lauryn Hill-enaren oso antzekoa, tradizioan errotuta dago, jamaikar kolorez tarteka (Kymari Marley du gonbidatu) eta Soul hitza handia egin zuten haiekin guztiekin zorretan. Fugees taldearen diskoa ekoiztu zuen berak egindako lana aipatzekoa da diskoa benetan berria gerta dadin, baina Ms Dynamite izan da "Watch over them" gordina a capella kantatuz edo "fucking" hitzari inoiz izan ez zuen gozotasuna emanez ("No U want my love") diskoa gomendatzeko modukoa bihurtu duena.

It seems that hip-hop laced with black R&B is the music that's cutting most new ground these days, especially the lady vocalists. English artist Naomi McLean-Daley aka Ms Dynamite is a clear example of what I'm on about. The Brits are normally well behind the Yanks at this game, but you can safely say that McLean's record is among the best ten records released last year. Ms Dynamite's voice, very like Lauryn Hill's, is smoked in tradition with a little bit of Jamaica thrown in (Kymari Marley guests on the record) for good measure. Add a touch of soul in big capital letters and mix it all together. Hats off to the producer who has managed to make this record fresh sounding. The same producer worked with the Fugees. All the same, most merit goes to Ms Dynamite, listen to her sing a capella on "Watch over them" or the sweetness she gives to the word "fucking". Never heard anything like it before ("No U Want My Love"). I'd recommend the record for this song alone.

asier leoz

NIZA

Canciones de temporada

Gogoratzen Nosotrash eta Los Fresones Rebeldes? Edo, sustraira heldu gaitezen, gogoratzen Mecano? Ba horiek dira koordinadarik zehatzenak eskuartean daukagun diskoa mapan finkatzeko Niza madrildarren lehenengoa den "Canciones de temporada" izeneko hau azken arrastoraino dago pentsatuta. Lan osoak urtea irudikatuko balu bezala, hamabi abesti dauzka. Lehen zatikoak Pop egitura bikaina duten abesti biziak eta bigarrenekoak udazkenaren zama emozional horren baitan daudenak, malenkonia celloak erabiliaz dibujatuta. Guztietan Silviaren ahotsa da haria, gurean hain ondo ezagutzen dugun kristalezko tonu fina erabiliaz, eta haietako bi instrumentalak dira, diskoaren erdia eta bukaera markatzen dutenak "Solsticio de verano" eta "Solsticio de invierno" izenburu egokiekin. Bikote hausturak xalotasun ukitu batekin, Antonio Carlos Jobim-i eta Cezanne-ri keinuak eta Tropicalia garaiko akorde epelek diskoa benetan atsegina egiten dute.

Do you remember Nosotrash and La Fresas Rebeldes? Let's dig a little deeper, remember Mecano? Well, the lot mentioned are probably the handiest reference points to suss out this debut record by Madrid-based Niza called "Canciones de Temporada". The 12 track album conjures up the image of the very same year. The songs on the first side are bubbly pop-songs whilst those to be found on the other are brimful of Autumn emotion brought on by the use of cellos. Silvia's vocal work really stand's out on the record. She sings in a lovely crystal clear type voice that won't sound unfamiliar too us. There are two instrumentals which mark the end of side one and two; "Solsticio de verano" and "Solsticio de invierno". They are aptly named. The songs are filled with the candour of a recently split-up couple and there's a nod of acknowledgement to Antonio Carlos Jobim and Cezanne. The warm Tropicalia-era chords make this a really pleasant record.

asier leoz



iritegi koba
iritegi cave

Ibon Aranberri Deba-Itziarren jaio eta Bilbon bizi den artista da.

Bere lanean, sakonki mediatizaturik dagoen imaginario arrunt baten parte diren erreferentzien zentzu ikonografiko, historiko eta pertzeptiboan aldaketak proposatzen ditu.

Objektu, irudi, natura oso sinboliko batez definitutako paisaiekin (bertakoak askotan) eta gertaerekin, orain amaitutakoak baina oraindik ere memoria kolektiboan bizirik daudenak, Aranberri legoerak aurre-ezarriko dituzten erantzun berriak sortzen ditu.

Bere ekintzek prozesu bat aktibatzen dute, beti emandako leku eta eraikitako denboraren kondizio sozio-politiko eta kulturalen menpe daudenak, eta imaginario generiko eta unibertsalago batean azaltzea gaitzesten dute.

Ibon Aranberri was born in Deba-Itziar and actually lives in Bilbo.

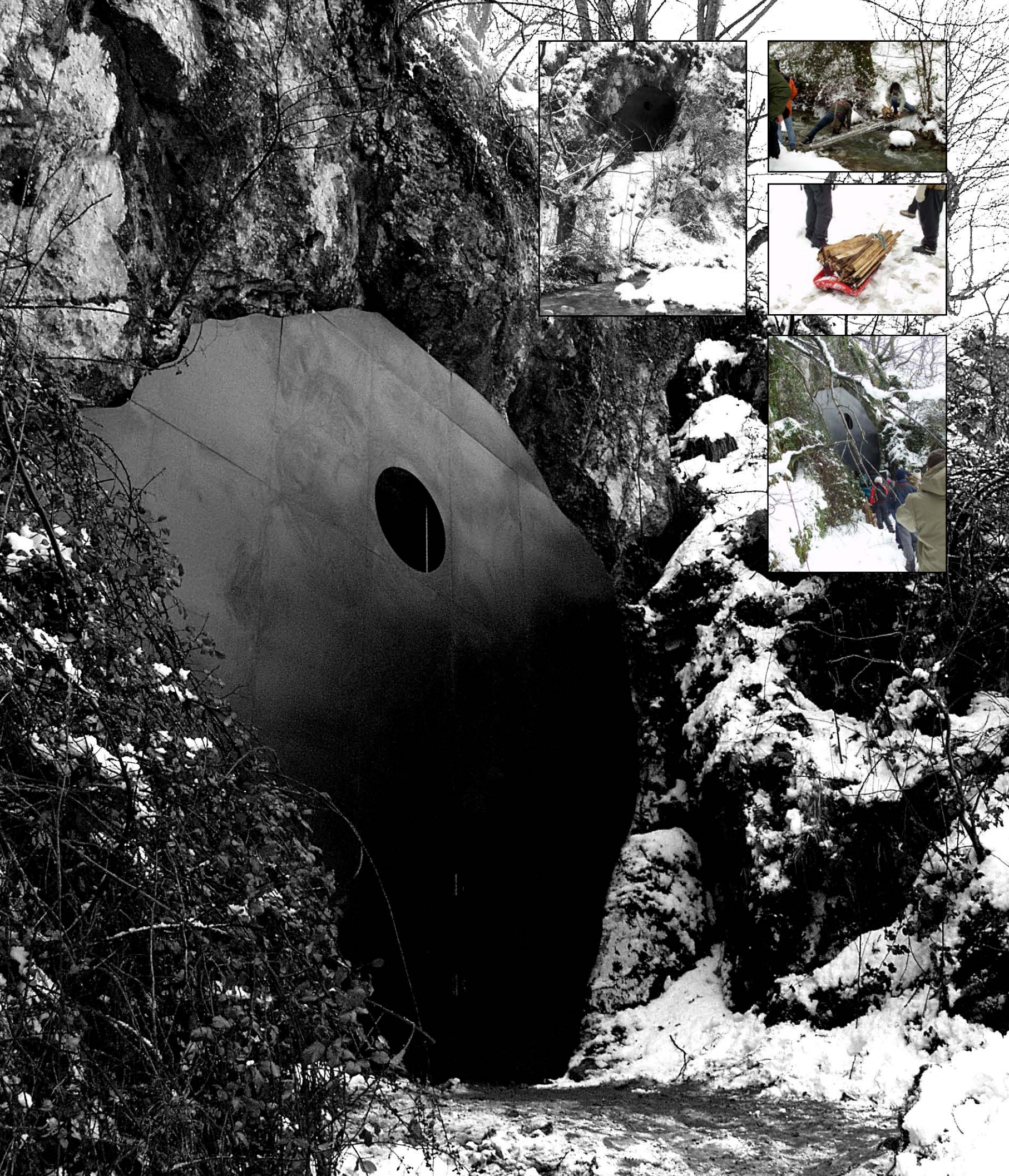
In his work Ibon Aranberri proposes alterations of the iconographical, historical and perceptual meaning of references that form a part of an intensely mediatized common imaginary.

Through his work with objects, images and landscapes – quite often local – defined by a highly symbolic nature, and by means of past events, now inactive yet still present within collective memory, Aranberri generates new responses to pre-established situations.

His interventions activate a process that is always dependent upon the socio-political and cultural conditions of the given place and time in which it is produced and upon the audience it addresses, despite being related to more generic and universal imaginaries.

testua / by: alex mitxelena
argazkiak: asier larraza





Ibon Aranberri has built his latest creation in a cave. He started off with a map, found a cave and built a line outside it. A built line, a built metaphor.

"I was looking for a cave, something suitable for what I was thinking about. Somewhere away from the city, somewhere surrounded by nature. That's when I found this place in Iritegi."

He's shut the cave off with a metal sheet. The cave itself has dictated the cut of the sheet, there are no superimposed edges. Nature in the shape of the cave outline has dictated the form. The place where the sheet is hung is half in and half out of the cave. The design takes shape where the metal meets stone. There are no notions of traditional aesthetic design nor is it meant as a work of art.

"The symbolic and anthropological relationship with the "feel" of this place came later. I must say that it was really quick from the start."

Working that middle ground cuts up the space here. It defines both the inner and outer shells. The audience loses perspective of that interesting middle-ground and this enables them to capture everything as a whole and thus, see both sides. The steel sheet joins the inner depth with the vastness of the exterior. We don't see any sculptures. There is no definite object impressed upon us. Seen from the outside, it's a distorted version of a point found in nature. It becomes the setting's mediation. The positioning is symbolic in this society of ours that links the definition of identity with the land we live on.

Haitzulo batean eraiki du Ibon Aranberri bere azken interbentzioa. Kartografiatik hasita, hurbildu eta haitzuloaren kanpoko aldean marra bat eraiki du. Eraikitako pintzelkada, eraikitako metafora bat.

"Koba baten bila nenbilen, nire asmoetara egokitzen zena. Hiri eremuetatik at eta naturaz inguratua. Horrela aurkitu nuen leku hau, Iritegikoa."

Burdinazko xafla baten bitartez haitzuloa itxi du. Xafla honen ertzak ez ditu eskuak marraztu, naturak definitu ditu, harkaitzaren hormek. Izan ere, hau kokatzen den puntua erdi kanpoan eta erdi barruan dago. Definitutako planoak harkaitzekin topo egiten duenean hartzen du forma. Tradiziozko diseinu estetizatzaile edo artelan asmorik ez du.

"Gero etorri ziren haren erlazio sinboliko eta antropologikoak hemengo giroan. Baina esan dezaket abiapuntua oso arina izan zela."

Tarteko puntu honetan aritzeak espazioa zatikatzen du. Kanpo aldeko edo barrualdeko espazioak definituz. Erdiko gune interesgarri hori galtzen du ikusleak eta horrek bi alde hauek argi ikustera eta ulertzea darama. Xafla beltzak barruko zuloa eta kanpoaldeko handitasuna elkartzen ditu. Ez dugu eskulturarik ikusten. Ez da objekturik ezagutarazten. Kanpoaldetik naturan dagoen puntu baten distortsioa da. Tokiaren mediatizazio bilakatzen da. Informazioaren gizartearen haitzuloko sakontasunaren errepresentazio hutsa da. Objektuaren kokapena sinbolikoa da, taldeko identitatearen definizioa lurraldearen ideian oinarritzen den honetan.

"Noski, bizi garen testuinguruan horrelako edozer dago dentsitatez beteta, eta hori barnean daramagu. Horregatik nahi nuen tratatu azaletik, zuloaren sakontasuna neureganatu gabe. Ondorioz, berezko mito eta erlazio kulturalen gainetik, forma eta desiozko eraikuntza bat da. Kontatze soilarekin gure buruan irudikatzen dugun arketipo horietakoa da, ekintzan nik horren jarraipen bat ikusten dut, benetako eskalan jaso eta informazio bilakatzen dena."



"Yeah, sure, in the type of world we live in, there's this great density, and we carry that around with us. That's why I wanted to take a superficial look at it, I didn't want to touch upon the deepness of the hole. This is more than just a look at myths and cultural relationships, it's a building of desire and form. It's the type of thing that we identify with on hearing about it. I myself can see a following on here, something that can be assimilated on a natural scale."

BLAMI

BLAMI's work has no set props. It doesn't need any. BLAMI signs his name in capital letters. Just like freedom movements and guerrilla groups do. BLAMI. Anywhere, anytime...

Amongst others, he made a few direct attacks at the Sonar Festival in 2001 and at last year's Pop-Attack in Barcelona. His message, however, fits in just as comfortably in everyday life. You can find his drawings and iconography on street walls, t-shirts and on bits of paper or traffic lights.

BLAMI's works of art have a definite visual, musical and urban flavour to them. An art critic would call him "aesthetically and ethically provocative". But we're not having any of that crap. What makes something provocative? What cannot be denied is the playful and daring attitude present in its work. Whether you like it not, BLAMI proves that there's a place in society for this kind of thing.

BLAMIREN LANEK EZ DUTE EUSKARRI FINKORIK. EZ DUTE BEHAR EUSKARRI FINKORIK. MAIUSKULAZ SINATZEN DU. ASKATASUN MUGIMENDU ETA TALDE GERRILLEROEK EGITEN DUTEN MODUAN. BLAMI. EDOZEIN UNETAN ETA EDOZEIN TOKITAN...

jaialdian eta iazko Bartzelonako Pop-Attack-en egin zituen ekintza zuzenak. Hala ere, egunerokotasunean primeran txertatzen da bere mezua. Kaleko edozein ertzetan, kamisetetan, paper zatietan edota autobideko semaforo batean topa ditzakegu bere margo eta ikonografiak.

Kutsadura, musikal eta urbano nabarmena dute. << Estetiko eta etikoki probokatzailea da>> esango luke arte kritiko batek.

Guk ez dugu horretan sinisten. Zeren arabera, nondik abiatuta da zerbait probokatzailea? Ezin ukatu ordea, jarrera jostalari eta ausarta dutela bere ekintza/artelaneak. Nahita edo nahigabe, gizartean halakoetarako tokia dagoela aldarrikatuz.

blami goes to italy

BLAMI began an exhibition of his work at the contemporary art gallery 'Zuni' in Ferrara, Italy on the 25th of January. This exhibition runs to the end of February. Slam Jam and Loreak Mendian make the whole thing possible.

For info www.slamjam.it
www.loreakmendian.com
e-mail: info@slamjam.it

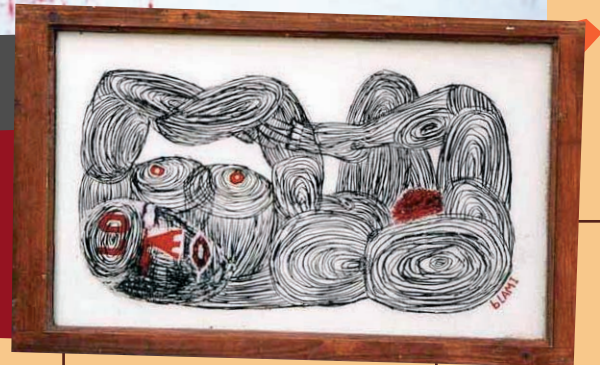
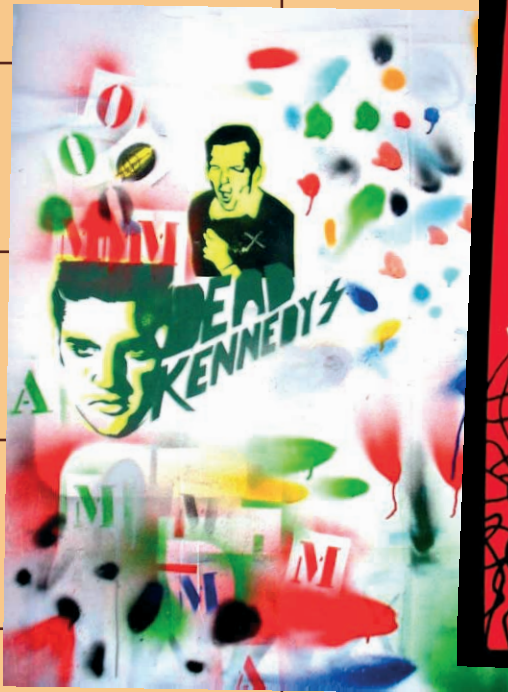
blami italiara doa

...Urtarrilak 25ean, Ferrarako (Italia) 'ZUNI' arte garaikide galeriak, Slam Jam eta Loreak Mendian-en eskutik, BLAMI artista donostiarren lanak jarri zituen ikusgai. Otsailaren amaiera arte bertan izango dira.

For info www.slamjam.it
www.loreakmendian.com
e-mail: info@slamjam.it



OTEIZA ES DIOS



gure giza gorputzean,
beste askotan bezala,



gure begibistatik at, urrun



ile eta azalatik
haratago...



atomoz osatuak gaude,
nukleo eta elektroiez...



aih!... oxigeno atomoa
izatea da guay! bai eta H₂O
molekula bat izatea ere!



zuekin bat,
hidrogeno gizajook,
bizitzaren oinarria
gara gu...



eta gizaki
batean egotea...
zoragarria da!



espezierik garatuena,
eta gu hori suspertzen...
mantentzen dugu!



eta denbora badoa...

bo! batek dahi,
beti dago zurrumurruren bat
han hemenka gabiltzala esanaz,
patuaren menpe...

ezin dut jasan
non gaudenaren
ezjakina, mar mar

gure
patua zein
ote !?

uhmmm...
nik ezagutzen ditut
esamesak... orakuluek erran
omen dute non garen,
zerrr garennn...

baina,
ahaso, ez zenuke
jakin nahi...

atx!

artelekuko lastozko lorategia straw flowerbed in arteleku.

iñigo segurola: paisajista*
juan iriarte: paisajista
alex mitxelena: arkitektoa
jon muñiz: paisajista

Artelekuko lastozko lorategia, lau bat urtetara, Urumea ibaiko erribera parkeko urbanizazio proiektuan kokatuko da eta beraz gaur egun duen izaera eraldatuko da. Lorategiak lau urteko iraupena izango du lorategi iragankorra izanik. Lorategiaren bizitza laburra, baldintza izatetik potentziallean bihurtzen da eta oizko lorategietan jorratu ez daitezkeen paisaia kontzeptuekin lan egitera bultzatzen gaitu.

Lastozko lorategian denboraren ideia landu dugu. Izan ere, paisaia ulertzeko garaian denbora da dimentsio garrantzitsua. Lorategi bateko elementuak denborarekin aldatzen dira, ahazten ala gain behera etortzen eta denboratasun hau eguneko epean (argia, eguzki-itzalak, busti-lehorra), denboraldi bakoitzeko epean (udaberriko loraldiak zein udazkeneko hosto kolore aldaketak), zein urteen joan etorrietan dugu.

Lastozko lorategia Artelekuko eraldaketarekin batera sortu dugu. 4.000 metroko azalera laua du eta bertan bi eremu desberdintzen dira, lastoaren eremua eta itzala ziurtatuko duten makalen eremua.

Lastoaren eremuan 800 bat lasto fardo jarri ditugu, lasto azalera laua eta zabala sortuz. Lastoa gaur egungo nekazaritza industrializatuaren hondakin antzua da. Baina denboraren joan etorriarekin lastoa usteldu eta lur emankor bilakatzen da. Lastoaren hasierako geometria eta ehundurak, lorategiaren urteurrena betetzera goazenean ustelzte prozesuari esker erabat eraldatu dira. Hasieran dena laua eta garbia zen baina udaberrian bertan landatutako kalabazek sortutako itzalari esker eta urte honetan egindako eguraldi hezeak bultzaturik lasto fardoak asko usteldu dira eta lasto azalera hondoratzen hasi da. Bertan, inork erein zein landatu ez dituen lorategiko lehen bisitariak azaldu dira ere. Hasieran, lasto artean hiru mota desberdineko perretxikoak hazi ziren, eta txori zein haizeak ekarritako hazietatik landare ezberdinak ermetzen hasi dira. Geometria eta ehundura berriak azaldu dira, inork aurreikusitako ez zituenak hain zuzen. Natura bere gisa espresatzen hasi da, eta hau zen lorategia diseinatzerakoan erabilitako irizpide nagusia. Ohizko lorategietan ez bezala lastozko lorategiaren mantenua naturaren esku uzten dugu eta bertan hazten hasi den landare orok espresatzeko ahaltasuna izango du.



ARTILEKULORATEKULORATEKU



The straw flowerbeds in Arteleku will be transferred to the planned riverside park on the banks of the river Urumea in about four year's time. They will obviously be quite different from the way they are now. The transitory garden will be with us for these next four years.

The short life of the gardens actually brings out its potential and makes us work with new concepts on how to envisage elements in this garden in a way you wouldn't consider with traditional flowerbeds.

In the straw flowerbeds, we have worked with the idea of time. The reason why is that time is the most important dimension of understanding what you're looking at. The elements of a garden change with the passing of time. They grow or whither and this is continually happening on different time scales: a day (light, sun-shade, dryness- wetness); in each season (flowering in Spring and leaves changing colour in Autumn) and in the comings and goings of every year.

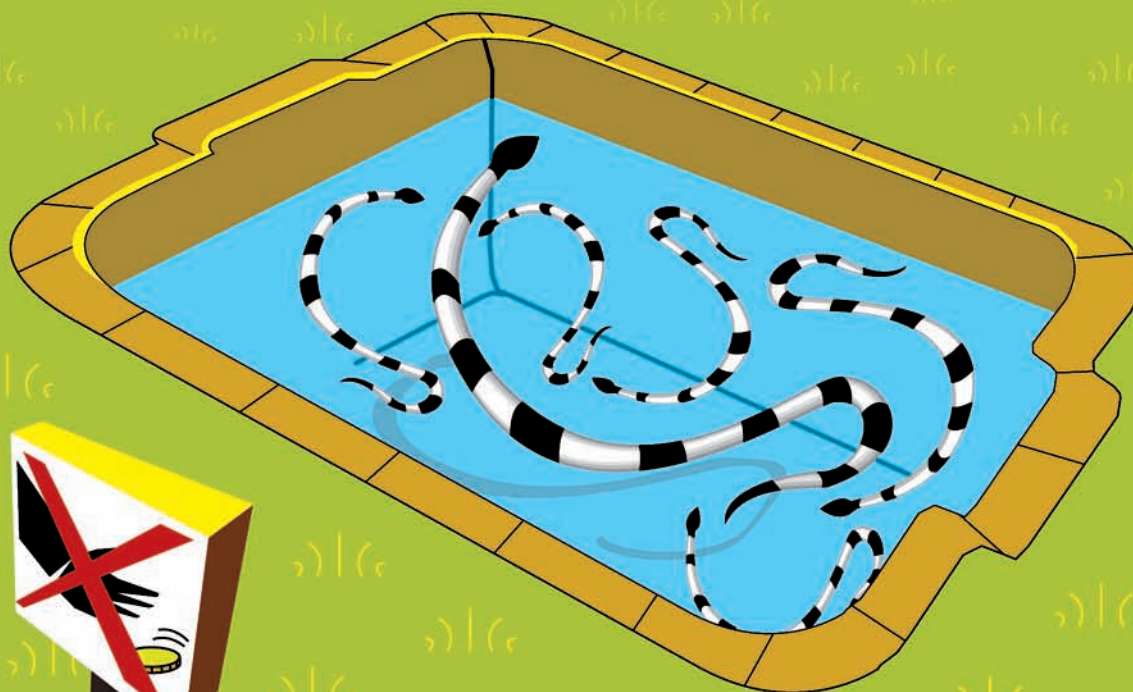
We created the flowerbeds when we remodelled Arteleku. It's 4,000 metres squared and contains two different areas: the straw area and the one shaded by poplar trees.

In the straw area we've used about 800 bales to make a wide flat surface. Straw is the sterile offspring of today's industrialized farming. But straw rots with the passing of time and becomes fertile land. As we approach the first anniversary of the beds and the rotting process has started to kick in, the original geometry and texture has completely changed. In the beginning all was flat and clean, but the shade of the aubergines we planted in Spring and the wet weather this year have caused the bales to rot quickly. The surface is sinking. Things we never planted or tended have started to appear there. At first, three types of wild mushroom started growing and they were soon joined by different plants from seeds carried to us by the wind. New shapes and textures that nobody foresaw have appeared. Nature has started to express itself in its own way. That was what we most considered when we designed the garden. Unlike normal gardens, we leave the upkeep to nature and anything that starts growing, there will be free to do so.

ARTILEKULORATEKULORATEKU

URTEBETEKO HARPIDETZA ONE YEAR SUBSCRIPTION

9 EURO 6 ALE ISSUES



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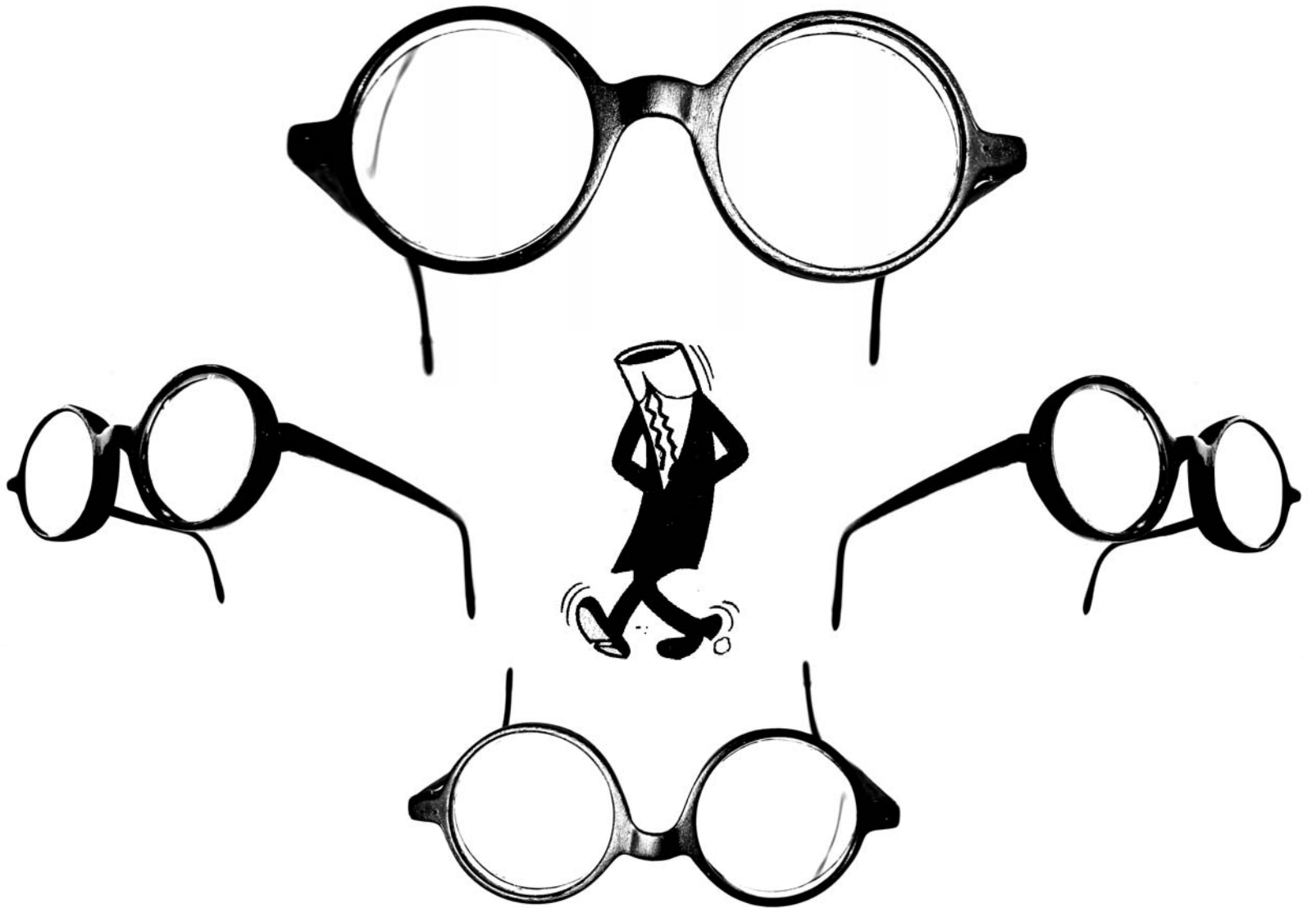
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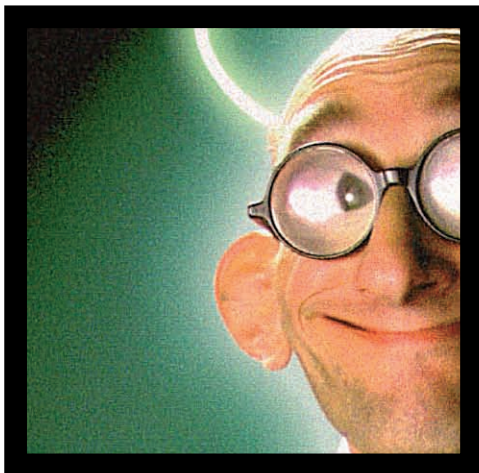


who owns these glasses?

La gran aventura de Mortadelo y Filemón

Azken urteotan komiki pertsonai askok salto egin du paperetik zine pantailera. Emaizta oso ezberdinekin gainera. Moldaketa hauetan, faktore askok izaten du eraginik. Askotan, istorioen moldaketan baino, zuzendaritza artistikoan izaten da arrakasta edo porrotaren sekretua. Komikia zinera eramateko modu asko dago, baina komikiaren izpiritua errealtateko paisaietan txertatzea oso gutxi lortzen du. Hori da hain zuzen *La gran aventura de Mortadelo y Filemón*-ek eskaintzen duena. Cesar Macarrón-en zuzendaritza artistikoak Ibañez-en komikiaren izpiritua fidelki islatzen du. AEBtako beste komiki batzuekin akaso ez da hain beharrezkoa izaten, baina TIA-ko bi agenteen abentura honi eskertu egiten zaio komikiarekin izandako errespetua.

Zuzendaritza artistikoaz gain, komiki pertsonaiei hezurra eta haragia jartzen dieten aktoreak dira filmeko beste sorpresa. Ez dugu topatuko prentsa arrosotako portadetan, asteburuetako aldizkarietan edo telebista lehiaketetan gonbidatu gisa azaltzen diren aktoreak. Pelikula honetan aktoreak bestelakoak dira. Antzerki munduan, bigarren mailako zine paperetan edota zirkuitu masiboetatik kanpo ibilbide aberatsa duten profesionalak dira: Pepe Viyuela, Paco Sagarzazu, Luis Ciges, María Isbert, Dominique Pinon...Eta eskarmetu handiko aktoreen alboan, aktore izan gabe zuzendariak hainbeste atsegin dituen pertsona anonimo eta bereziak topatzen ditugu. Horien artean, Mortadeloren papera egiten duen Benito Pocino. Casting berezi honi esker, pelikulako pertsonaiak, euren "komikitasunean", sinesgarri izatea lortzen dute.



Komikilari baten moduan filmatzen duen zinegilea.

Fesser-en umorea, haurtzaroan "boy scout"-ekin kanpamenduetara joandako tipo batena da. Surrealista da probokatzaileria izan gabe. Beltza da bortitza izan gabe. Infantilta da haurrentzako izan gabe. Bere aurreko lanetan nabarmena da guzti hau: *El Seclero de la Tlompeta*, *Aquel Ritmillo* (laburmetrai sarituak), *El milagro de P. Tinto* (luzemetraia). Guztieta, Javier Fesser-ek estilo eta begirada propioa landu ditu. Komikilari baten moduan filmatzen du. Plano bakoitza, biñeta baten moduan, indarra eta akzioaz jantzen du. Plano bakoitza, ikuslearen atenzioa erakartzeko dago pentsatua. Plano bakoitzak, detaile ezberdin ugari barneratzen ditu. Eta hori, ziurrenik, publizitatearen mundutik datorki zuzendariari. Fesser publizitatekin zinera salto egindako zuzendaria delako. Gidoi tekniko zehatz baten laguntzaz, onomatopeia bisualez osatutako film honetan, efektu bereziak, efektu digitalak eta soinu efektuak egin dituzten taldeek, lan asko izan dutela susmatzen dugu.

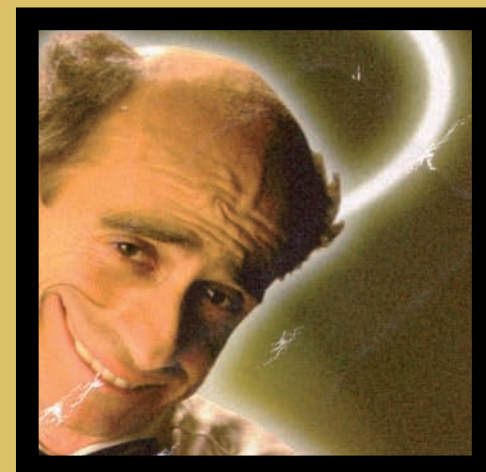
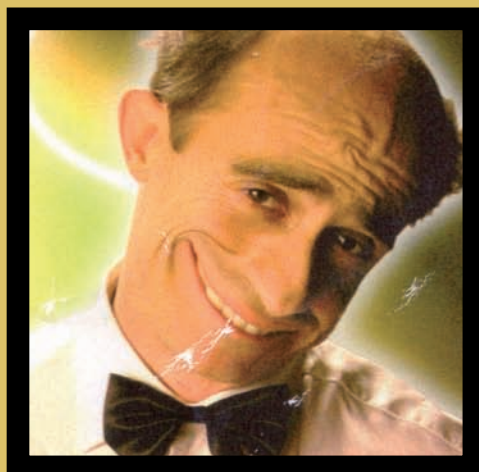
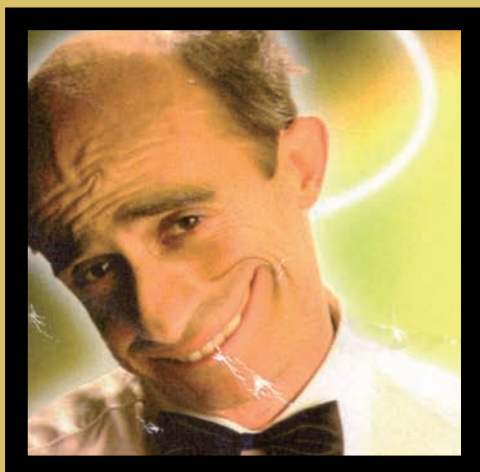
Belaunaldi ezberdinek irakurri dugun Ibañez-en *Mortadelo y Filemon* komikia zinera eramatea erronka arriskutsua da. Konparazio kontutan ez da egoten adostasunik. Baina horrek ez du derrigorrez txarra izan behar. Kontrakoa. Iritzi ezberdinen jabe egiten den pelikula, liburua, komikia,... errealtate anitzak dituen gizarte batean arrakastaz txertatu denaren seinala izan daitekeelako. Ah, eta ahaztu baino lehen, amaiera kredituetan entzuten den kantua, Andy Chango komiki-kantari argentinarrena da.



Mortadelo and Filemon's Big Adventure

Loads of comic-book characters have taken the jump from comics to cinema screens over the last few years. The end results have varied greatly. Many factors influence the outcome of these adoptions. More often than not it's the artistic direction that makes or breaks the film. There are a whole heap of ways to transfer a comic to the big screen, but very few manage to infuse the film with the true spirit of the comic book. "La Gran Aventura de Mortadelo and Filemon" has hit the nail smack bang on the head in that department. Cesar Macarron's artistic direction remains loyal to the comic-book spirit of Ibañez and it shows. With some of the American comic-book characters, said direction isn't all that necessary, but this adventure starring the two agents from TIA really gains by the respect shown to the original comic.

Apart from the artistic direction, the other big surprise are the actors who bring the characters from the comic to life. There's not a sniff of the usual brace of actors who plaster their mugs across the covers of every gossip rag available and fall over themselves to be a "guest" on dodgy TV quiz shows. This bunch are seasoned actors who have treaded upon many theatre boards, worked in minor cinema roles and who move around well off the beaten track. Pepe Viyuela, Paco Sagarzazu, Luis Ciges, Maria Isbert and Dominique Pinon are just some of those on show. We are also treated to a host of special anonymous people who are not actors by right, but who have grabbed the director's attention for whatever reason. One of these is Benito Pocino, who plays Mortadelo. This special form of choosing the cast has enhanced the comic-book spirit of the film.



The comic-book film-maker

Fesser's sense of humour is just like that of someone who used to go camping with the boy scouts as a child: surrealist without provocation, black comedy without violence and infantile without being for kids. This is all really noticeable in the work he has done up till now: *El Secreto de la Trompeta*, *Aquel Ritmillo* (prize-winning short films) and *El milagro de P. Tinto* (full-length film). Javier Fesser has come up with his own personal touch and style. He films as if he were thinking in comic-book code. Each scene is like a vignette: racy and action packed. Each one is laced with detail. Every one is designed to reach out and grab the viewers' attention by the scruff of the neck. There's no doubt the director picked all this up during his time working in publicity. Yep, Fesser started off in the world of advertising and then moved onto the big screen. We get the impression that the people responsible for the special, digital and sound effects, helped as they were by a really tight technical script, really had their work cut out for them. They've done an admirable job.

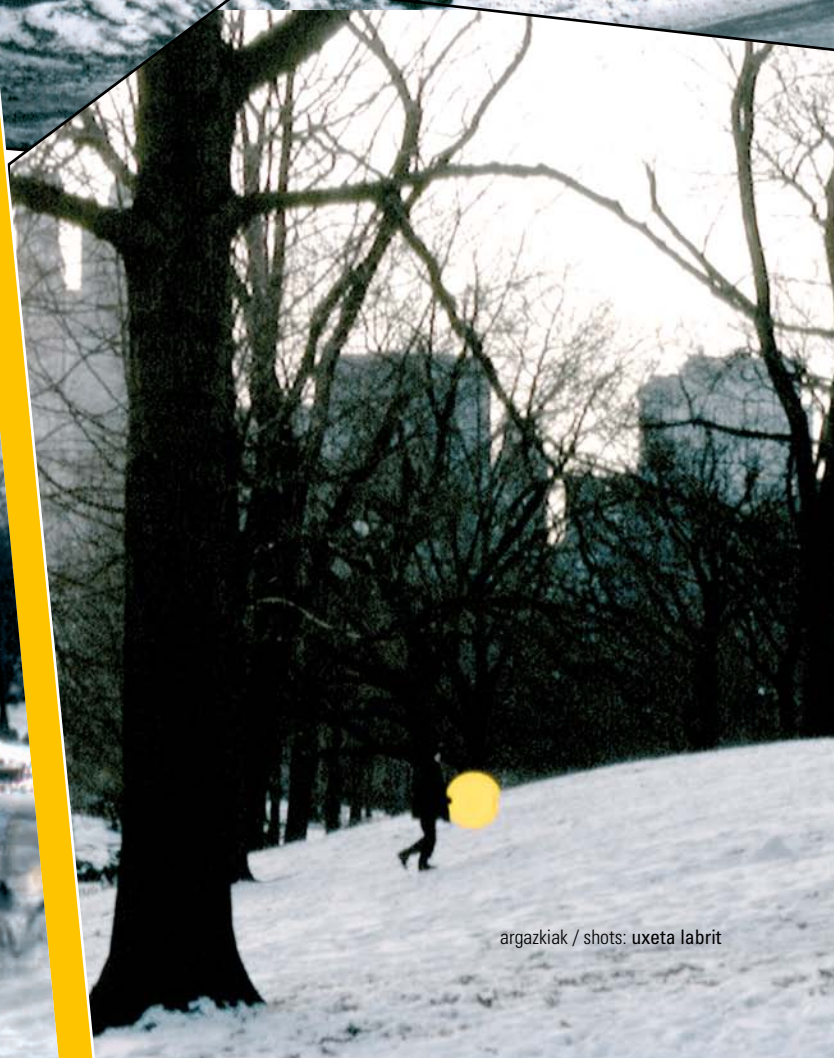
There is certainly a risk in adopting Ibañez's *Mortadelo and Filemon*, seen by generations of us, for the big screen. When the comparing starts, agreement goes out the window. That's not necessarily a bad thing. On the contrary, a film, book, comic, etc, that provokes different opinions just might be seen as a sign of success in a society made up of many different realities. One last thing: the song you hear as the final credits roll up is by Andy Chango, the Argentinean Comic-Singer.

negua central park-en winter in central park

Images / Images / Images / Images
I'm thinking
It doesn't matter what I am thinking
It's the images that are worth repeating
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If you're looking for a deeper meaning,
I'm as deep as this high ceiling
If you think technique is meaning,
you might find me very simple

Irudiak / Irudiak / Irudiak / Irudiak
Pentsatzen nago
Pentsatzen dudanak ez du garrantzirik
Irudiak errepikatzea soilik merezi du
Irudiak / Irudiak / Irudiak / Irudiak
Esanahi sakonago baten bila bazabiltza,
sabai hau bezain sakona naiz
Esanahia teknikan dagoela uste baduzu,
oso sinplea naizela pentsatuko duzu

(Images, Lou Reed)



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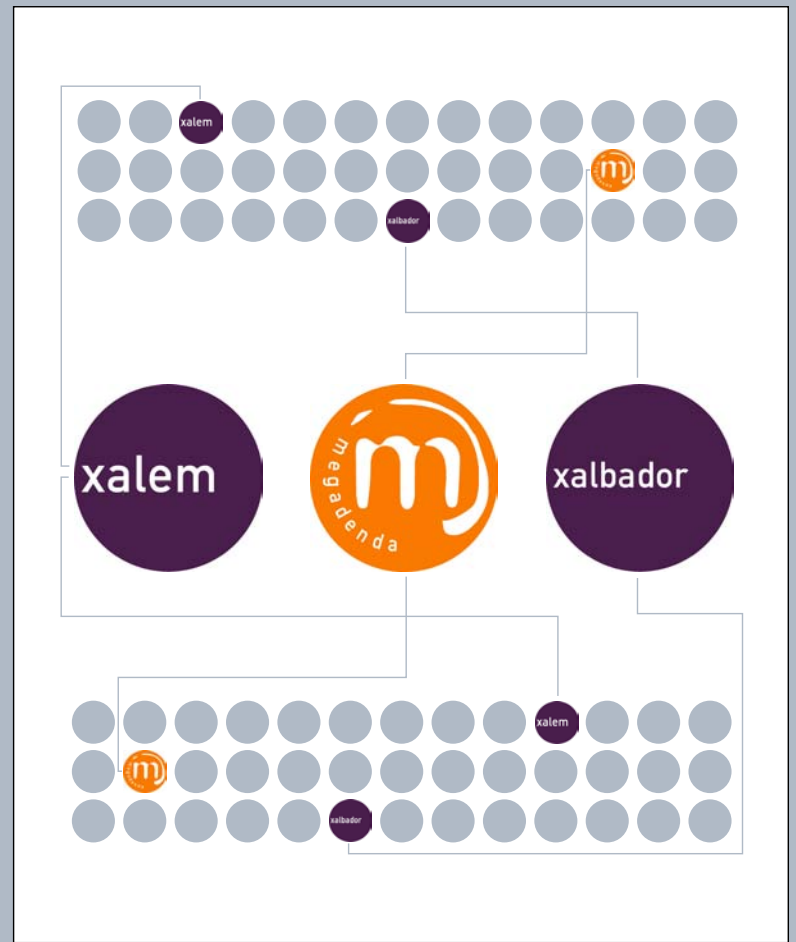
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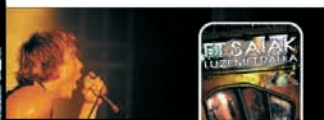
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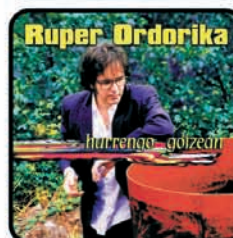
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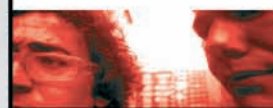


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